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ART DIRECTOR

STUDIO NEWS





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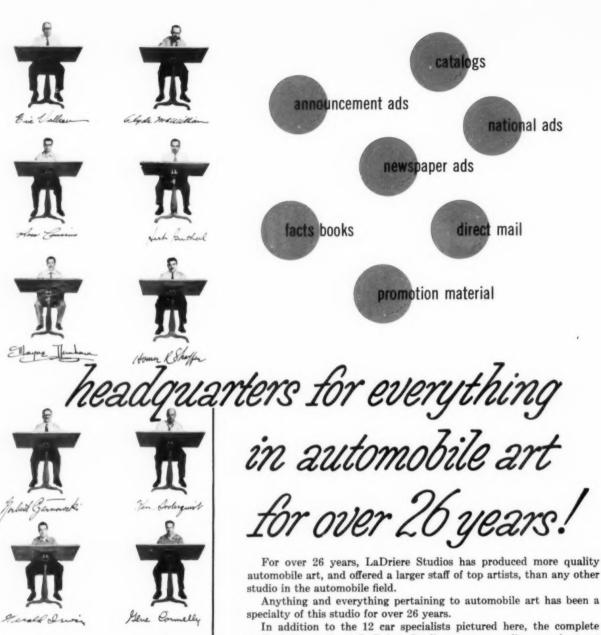
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art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

THIS MONTH

Art directors convention-why

BY WILLIAM MCK. SPIERER

Today, in all fields of business and industry, executives hold annual conventions to facilitate a general interchange of ideas presented through panel discussions, lectures, and exhibits. The fact that year after year these annual conventions are held is indicative that they are a must to busy executives of corporations, for it is at these meetings that they are able to find new and fresh ideas that they might not otherwise have been able to observe elsewhere, and with the application of such ideas they are able to keep abreast in the highly competitive fields in which they are engaged.

Art directors are in a very specialized field of communication. It is their job to convey to the public the advertiser's products, whether to be displayed in print, radio or television. Up to now there has been no attempt to bring together, under the sponsorship of the National Society of Art Directors, art directors from all over the country who would have an opportunity of exchanging ideas, learning at first hand the problems related to different fields of communications and how they are treated, and entering into discussions on the spot with other art directors. Such a convention would afford art directors for the first time a chance to bring back to their shops throughout the country the ideas they have gleaned from attending such convention and putting these ideas into force.

Quite often the art director is surrounded by his own peculiar problems related to the accounts that he is working on and it is almost impossible to take an objective viewpoint because of his working so close to his accounts. A national convention will afford the opportunity to art directors to spend three days away from their job; to meet, see, and discuss mutual problems with other art directors and

executives of business management.

An important phase of the national convention would be the active participation by management in expressing what management expects from their art directors, the problems that they are faced with, what they are looking for, and in general, give the art directors a better understanding of the business side of their firms.

Plans are now being made for a National Art Director Convention. For details, see page 19.

Carbro VS Dye Transfer Case History: Morton Salt 26 Camerage New Readership Research Technique 30 Why? 32 Starch Readership Survey 35 Photographing Silverware 36 Case History: Wilcolator 38 New Thumbnail Technique 39 **Upcoming Artist EVERY MONTH** Tax Talk Business Briefs Letters 12 Cover Designer 12 Quotes 16 AD&S News 10 Production Bulletin 25 What's New Trade Talk 53 Bookshelf Booknotes Ready Reference, Classified

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What you see here is just a sampling. We have so many other art pieces we would like you to see, and so many other artists we would like you to know. In reality it would require several pages to tell the complete story.

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6

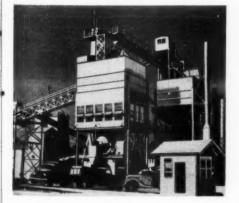






8





10



- 1. HARRY BORGMAN
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Since it's introduction art directors, photographers, production men and artists have reported innumerable examples of the remarkable results they have achieved utilizing this process.

We believe that everyone concerned with quality color reproduction will meet some problems for which an Imbi-carbro print provides the ideal answer. Our representative will show you some striking examples.

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advertising photography

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tax talk

MAXWELL LIVSHIN, C.P.A.

Social security overpayments

Artists, photographers and other employees who have earned more than \$3,600 from two or more employers during the calendar year will be interested in a recent ruling of the Treasury Department. Rev. Rul. No. 54-221 allows credit for "special refunds" of social security tax withheld under the provisions of the Federal Insurance Contributions Act. This credit is applicable to income tax liabilities.

The following advice was requested of the Treasury Department: Is an employee, who received wages in excess of \$3,600 during the calendar year of 1953 by reason of his having performed services for two or more employers, entitled to credit against his income tax liability the excess over \$54 (\$72 after 1953) of the social security tax withheld by his employers, including an amount which was erroneously deducted by one of the employers with respect to renumeration in excess of \$3,600?

The ruling states that if, during any calendar year commencing after December 31, 1950, an employee received wages in excess of \$3,600 from two or more employers, the employee is entitled to a special refund of the amount, if any, by which the social security tax deducted exceeds the employee tax with respect to the first \$3,600 of such wages.

An employee may obtain the benefits of such a refund by claiming credit on his income tax return, in the same manner as he would if it were an amount deducted and withheld at the source.

An employee, who is entitled to a special refund and who is not required to file an income tax return for the taxable year involved, may file a claim.

Credit applies only in case of more than one employer

This procedure is applicable only with respect to an employee who has received wages from two or more employers and only with respect to the tax deducted by each employer on the first \$3,600 of the employees total wages. Such procedure does not apply to employee tax which is erroneously deducted from remuneration exceeding \$3,600 for employment by only one employer. In such cases the employer should adjust the over-collection of the social security tax with the employee. If the over-collection cannot be so adjusted, a claim for refund of the amount may be filed.

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business briefs

Near-future outlook for art, photography and advertising generally is good. The following economic signs, all favorable, were reported this month.

The Advertising Council Inc. reports that many of the nation's biggest industrial corporations are planning the biggest capital expenditures in their history. Thirty bellwether companies, for example, will spend \$4.1 billion for plant expansion, new equipment, etc., 5.5% over their 1953 high water mark.

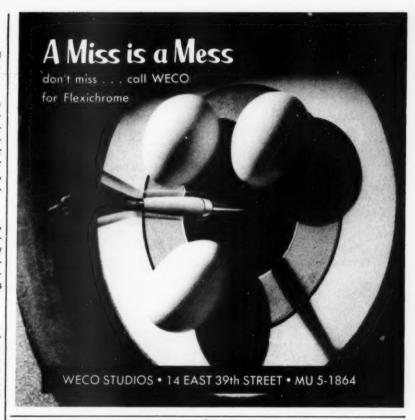
Buyers' market, merger of car manufacturers, should make for heavy auto sales competition among the giants, backed by millions of promotion dollars. The national building boom, with actual construction ahead of last year's high, is also boosting the economy.

More ad dollars may go to artists and photographers even though linage increases may be slight, because color TV is driving more and more companies to use more color, to redesign packages with TV in mind, to ride the newspaper ROP color bandwagon.

Individual income is strong too, a good indication that people can absorb the stepped up production of many products. 1953 total individual income showed a 6% rise over 1952. What effect rising unemployment in some areas in 1954 had on this picture has not yet been measured, but investment and promotion efforts of major companies would indicate any setback in consumer buying power will be slight and short-lived.

Total national ad expenditures in major media hit an all time high in 1954's first half, 8.1% over 1953's record. The bulk of this gain was accounted for by network TV. Listing of 100 leading national advertisers shows their first half expenditures ahead of last years. Nine of the first ten are spending more on advertising than in 1953.

Direct mail list brokers indicate heavy mailings are scheduled for balance of year, based on their heavy orders for list rentals. One New York mailing house reports upturn in replies during summer months, sees heavy mailing with strong replies for balance of year.







WASTE



letters

Decided not to change

In August 1954 issue you printed a short article on Mr. Jean Fortin of Montreal. In this paragraph you mentioned Mr. Fortin was now with the A. D. Studio in Montreal. When you were given this information, we were considering changing the name of the Studio from Y & M Studio to the A. D. Studio. However, the change was not affected.

H. A. Chisholm Y & M Studio, Montreal

Fifty-seventh Street

The galleries show him.
The dowagers gush.
They give him the oil.
I give him the brush.

Ben Greenwald, Elmhurst, N. Y.



Cover Designers

The Camerage team (see article in this issue) of Jack and Robert Strimban and Sam Willig prepared this October cover. Jack Strimban is circulation promotion art director for Newsweek Magazine. Bob Strimban is consultant designer for Reinhold Publishing Co. and an instructor at The Workshop School of Advertising Art. Sam Willig, AD at Alfred Auerbach Associates, was formerly a designer with Wm. E. Rudge's Sons and Family Circle Magazine. He was also promotional AD for Street & Smith's "Living For Young Homemakers", AD for Arthur Rosenberg Agency, Associate AD for "Printers' Ink" and an instructor at The Workshop School of Advertis-

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of Westport, Conn.

are conducted by these great figures in contemporary art

The Famous Artists Course in Advertising Art and Illustration

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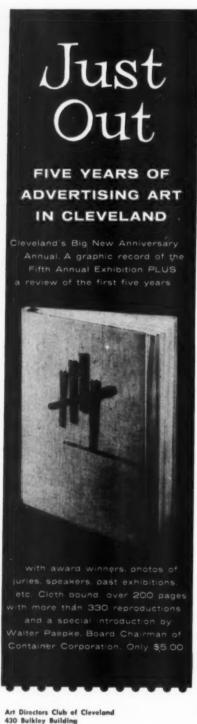
Harold Von Schmidt

Al Parker Fred Ludekens Jon Whitcomb Austin Briggs Peter Helck Albert Dorne

The Famous Artists Painting Course in Fine Arts Painting

Ben Shahn Doris Lee Arnold Blanch Syd Solomon Adolf Dehn Stuart Davis Will Barnet Fletcher Martin Ernest Fiene Dong Kingman

For complete information, write FAMOUS ARTISTS SCHOOLS, Westport, Conn.



430 Bulkley Building Cleveland 14, Ohio

	Please send me of Advertising Art in (Enclosed is my check to	Cleveland.	
Name _			
City	Zone	State	

Carbo vs. Dye Transfer

BY GLEN PETERSON,

PETERSON COLOR LABORATORY

Because there are two good color print processes available it is important to recognize their differences and to utilize these differences when they help produce the desired result. The basic inherent qualities of each will be explained here to enable users to better select the process most suited to their requirements.

Both processes are capable of rendering satisfactorily ranges of color and value with comparable definition. Both are well suited to reproduction purposes. The possibilities of alteration through retouch vary with each but both easily lend themselves to correction if needed.

Carbro is the older process and probably because of this is well established and commands a lot of respect.

It is desirable at this point to consider the ideal way to produce a color print. With this as a starting point we can compare both commercial ways of producing photographic prints in color and take notice of superior tendencies at each step to produce a better result. When tendencies of superiority become accumulative with a certain process, then it becomes evident that is the process to choose.

Three-shot exposures

What is the finest method of producing perfect color photographs? By making three separate exposures on three separate plates or films through three separate filters. The advantage is one of tone or value reproduction. Normally this type of photography is used only for still life and is mostly used for foods or other inanimate objects. Carbro is almost exclusively used for printing from such exposures, because slight negative misregister is only correctable with the carbro process. Masking for proper color correction is also easily done. This type of shooting and print making is handled by the photographer, who may have his own carbro printing department, or may make use of an outside color print service.

One-shot camera

The limitations of the three-shot method resulted in the manufacture and use

of the one-shot camera which takes the three shots simultaneously. Only carbros should be made from one-shot negatives because the negatives are not in perfect enough register for dve transfer. The advantage is primarily one of ability to photograph animate objects. There are other complications, principally lack of corrective camera movements. There is also a limitation as to film or plate size which is 5 x 7. In the three-shot method we can and usually do use 8 x 10.

Transparencies

Color transparencies can use any camera along with all the possibilities of any corrective camera movements, lenses, etc. The photographer need change only one holder per shot, instead of three as needed in the two previously mentioned methods. The exposure is shortened which facilitates control of other factors such as model fatigue, lighting, ability to "stop down," "stop motion," etc. The gain in effective exposure speed over one-shot is about four times which is of considerable aid to the photographer. The result is in color, after development, whereas the one shot or separation negatives are judged with black and white prints before the carbro is made. There is an advantage of producing prints from transparencies as it enables fuller control of all factors regarding separation negative making. We take all these many factors and tendencies into consideration when asked to make the finest possible color print from transparencies. The fact that a very great majority of our clients leave it completely up to us leads us to believe that both processes are needed today and we are thankful that both are available.

Color prints by either Carbro or Dye Transfer can be made from these color transparencies. The only drawback is that it is physically impossible to reproduce the inherent brilliance and contrast of a transparency by reflection copy. By actual measurement a transparency represents an extension of contrast of about

(continued on page 46)

To Exacting art Directors

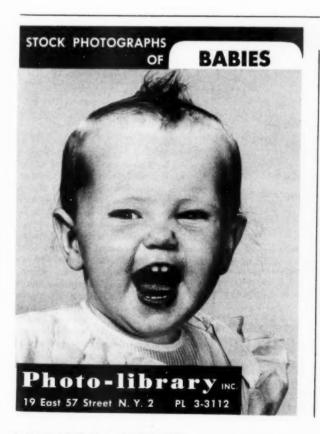
Talent is the common denominator of all art studios. Intelligent direction of talent is a rarer ingredient, but it is essential to your satisfaction, for without it no studio can be dependable.

This well-established, ably-staffed studio has earned an enviable reputation for complete reliability.

If the services of your present studios leave anything to be desired, we believe that you will find our standards exactly to your liking.

Tosca Studios, 41 E. 42nd St., N. Y. 17, MU 7-2172

Call Tosca For Fast, Fine, Service!





NO. 1 Furniture & Equipment Drafting Supplies Drawing Instruments Lettering Accessories Rulers Binders & Portfolios.

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A. I. Friedman Inc. 20 East 49 St., New York 17, N. Y.



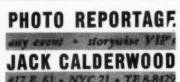
I. J. BECKER STUDIOS

480 Lexington Avenue, N.Y.C.

Eldorado 5-3696







quotes

More copy cats than copy writers

"A large number of today's writers (and are directors) are copying rather than originating. Advertising is rapidly becoming more imitative than creative. The result is a bewildering repetition of identical types of claims made with identical words and pictorial treatment.

Of course, advertisers have conveniently contributed their full share to the "monkey see-monkey do' aspects of advertising. We say, 'conveniently,' because their participation furnishes the agencies with a very handy alibi for mediocre work.

It's often very tough; no question about it. The toughness, however, indicates the nature of the challenge. Truly creative people do respond to the challenge and turn out some wonderful work that constantly renews and refreshes our confidence and interest in advertising. But, the great magazine and newspaper ads, the top radio and television commercials, the memorable outdoor posters, demand both hard work and perfectionists' pride.

The copy 'kittens' who are coming along will do well to study the techniques of the prize 'cats' and, among other things, develop a snarling, clawing disdain for mediocrity and imitation."

> Excerpts from Research Report No. 54-07, Brooke, Smith, French & Dorrance

Exit of functional advertising seen

"Today advertising art stands at the crossroads. We seem to have come to the end of one cycle and to be entering another. In the first two decades of this century, the artist served the advertiser through his pictorial ability. By the mid-'thirties advertising had become a science which superimposed theories on visual manifestations. Today, nine years after the Second World War, science and art serve advertising side by side: science in the planning and organizing offices and art in the visual aspect. To attain its aim today, advertising has to appeal to the emotions. After years of utility and war-time austerity, advertising art has to abandon detachment and regain spontaneity and a more personal approach. It should not only please the eye and the mind, but stir the feelings."

> Charles Rosner in his editorial for Graphis Annual, 1954-55

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Unrestricted choice!
NO MINIMUM!
24-hour service.
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No charge pick-up
or deliments service.

Rapid Film-Lettering Menu sent Free on request



RAPID TYPOGRAPHERS, INC. 305 EAST 46th STREET, NEW YORK 17 MUrray HIII 8-2445



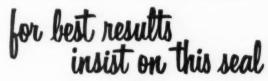
In every artist's equipment belongs an X-acto knife. In addition to its constant usefulness for cutting, trimming and making mats, the X-acto knife is an important drawing tool. It was designed for and can be used in many media—scratchboard, friskets, woodcuts and many more art projects.

The many different blade shapes make the X-acto highly versatile...and blades can be quickly changed to keep X-acto knives always factory-sharp—always ready.



Send for booklet ''12 Technics for Artists'. . .'' include 10ε to cover postage and handling. (Illus., 28-page X-acto Catalog— 20ε).

48-41 Van Dam St., L. I. C. 1, N. Y. dept. K10



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MOST IN DEMAND
BY PROFESSIONALS
AND AMATEURS
ALIKE...

BAINBRIDGE

Famous for high quality since 1868

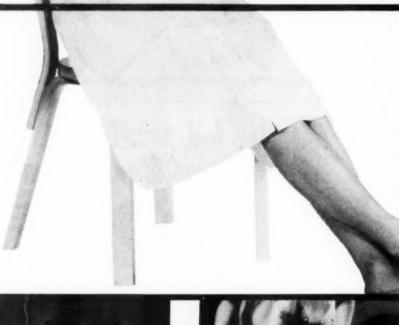
illustration boards drawing bristols mounting boards show card boards mat boards

At all art suppliers in most popular sizes.

CHARLES T. BAINBRIDGE'S SONS
12-26 Cumberland Street . Brooklyn S, N. Y.



jack la bash, photographer. His work reveals the native, inherent glamor of his subject, whatever it may be...so that the result is arresting, striking, and above all real. His food photographs, for instance, seem to surpass the limits of the graphic arts, looking not only beautiful but also delicious. And the range of the subjects with which he's accustomed to work is totally unrestricted. One of America's top photographers, la bash is associated with kling studios in chicago,*
another outstanding man on our staff.











*chicago-601 N. Fairbanks Ct.

Delaware 7-0400



art director

studio news

First National Convention of Art Directors will be sponsored by the New York AD Club

The New York Art Directors Club is planning a national art directors convention. Present thinking is to hold it this coming Spring in New York. The National Convention Committee, headed by William McK Spierer, Advertising and Promotion Director of the Metropolitan Group, Inc., is now making specific plans.

As presently conceived the convention will run three days, will tie-in schedule-wise with the New York Art Directors Club show and awards dinner, the annual meeting of the National Society of Art Directors, and the presenting of the NSAD Award.

Advertising management leaders will be among the panel discussion leaders and speakers as will ADs in all fields and media. Social evenings and cocktail parties will be part of the program.

Plan is to attract ADs from all over the country and Canada and to have all ADs attend the convention full-time. Toward this end the committee plans to solicit management to acquaint them with the business and professional value of the convention so that they will encourage their art directors to attend.





ADCC Bulletin available for graphic experiments

The pages of the Chicago Club's Bulletin are available to 250 member art directors for use as a laboratory in graphic communication problems. This idea came about in response to needs of the AD for an opportunity to find fresh solutions without the handicap of compromises he must usually make.

The Bulletin staff offers two sizes of white space: 243/4" x 93/8" and 123/6" x 93/8". ADCC members should contact Len Rubenstein, 210 East Ohio St., Chicago 11.

Ad Club provides refresher course

Advertising Club of New York will again conduct its Advertising and Selling Course. The 27 lectures got under way October 4 and will be held on Monday and Thursday until Feb. 24. They will cover functions of magazines, business papers, newspapers, direct mail, radio and TV, displays, outdoor advertising, market research, selling, promotion, copy, art and layout.

After the lecture course, clinics will be held with several roundtable discussions. Fee for the course is \$25.

Strobel named chief AD

Mickey Strobel has been appointed chief art director for Sheriff-Le Vally, Inc., Chicago. Mr. Strobel was formerly associated with Foote, Cone & Belding and Ruthrauff & Ryan, both of Chicago. In his new capacity Mr. Strobel will supervise the director of art on all accounts.

Washington committee heads named John MacLeod, president of the Art Directors Club of Metropolitan Washington, has outlined an active program of lectures and discussions aimed at raising graphic standards in Washington, culminating in the sixth annual show of commercial and editorial art and photography.

He has announced the following committee assignments for the year: Education committee, Louise Eastment of Julius Garfinkel & Co.; exhiibts committee, Asdur Takajian, Nation's Business; finance, Will Anderson, U.S. Information Agency; fraternal aid, George Lohr, Lohr Studios; gov. relations, Leonard Rennie, Design & Production Inc.; membership, Arnold Freedman of Harlow Composition Co.; program, Charles Dunn of Nation's Business; publiicty, Robert Konikow, Frankl Color Labs; and tax, John Burwell, free lance artist.

Boulton will lead ADCC awards jury Frederick W. Boulton, winner of the 1954 NSAD Award, is foreman of the Awards Jury which will judge Chicago's 22nd Show. Other members of the jury are Lester B. Bridaham, Francis Foley, David W. Lockwood and Earle Ludgin. The Annual Awards Dinner will be held October 28 in the Grand Ballroom of the Sheraton Hotel. Medals for winners in each classification and a number of merit awards will be presented. The exhibition will be previewed from 5:00 to 6:00 and the cocktail party and dinner

Burton Cherry is chairman of the exhibition committee. Adrian Lozano is in charge of exhibition design. Seymour Fleishman designed the entry forms and announcements.

chapter clips

Chicago: Burton Winick, Industrial Publications, Inc., is a new club member.... Charles Tudor, AD of Life magazine, and Ernest Watson, editor, American Artists Magazine were the judges in the 5th Annual Chicago Art Directors Fine Arts Show this month.

Kunsus City: James Lentine, Chicago illustrator, spoke to the club on business ethics and the organization and operation of the Chicago Artists Guild. He showed many samples of his and other Chcago illustrator's work.

Philadelphia: Ed Cullen, who was ill in the hospital this summer, received the following condolence card from Fred Clark and Vince Benedict: Tho' we know that you'll be a good sport, we hope that your stay there'll be short, and from plaguing the nurses and stifling your curses-get back on the board where you "ort."

Another casualty was Nels Steinhardt, of Berman/Steinhardt Studios, who broke his hand playing short stop.



Richard Crockett

Richard T. Crockett, an art director at Batten, Barton, Durstine & Osborn, Inc., died September 7 of injuries reecived in an automobile accident. Mr. Crockett, 28, had been associated with BBDO since 1946. Previously he had been with Geyer, Newell & Ganger an had served two years with the United States Marine Corps.

Last June, Mr. Crockett received an Award for Merit from the Art Directors Club in recognition of his 1953 advertising campaign for Surf.

STA offers slides and mats

The Society of Typographic Arts is offering 100 slides and 40 mats of the 1954 Design in Chicago Printing Exhibition. The slide show has accompanying commentary and may be held for three days at the cost of \$10 plus oneway shipping charges.

The mat show, containing most of the exhibition except the heavy books and packages, is accompanied by catalogs. This may be held for 3 weeks at the same cost. Inquire from F. W. Goessling, Abbott Laboratories, North Chicago, Ill.



Baier new JWT VP George F. Baier has been elected a vice president of the J. Walter Thompson Company. Baier is administrative head and director of the art department in the advertising agency's Chicago

He has been a Thompson art dirctor for eleven years. His experience includes four years as an art director with Montgomery Ward & Company, one year in the advertising art department of Sears, Roebuck & Company, one year as assistant art director for the MacFarland, Aveyard Agency, and three years in the art department of the old Chicago Herald & Examiner.



De Beers will use The new 12-month campaign started fine art September 1 by De

Beers Consolidated Mines, Ltd., is under the art direction of Paul Darrow, N. W. Ayer & Son (Phila.). There will be two series of ads: One will be aimed at extending the diamond engagement ring tradition. Charles Rain, Pierre Ino and

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John Wilde will do the fine art for these ads. Wilde contributed the "On Wings of Love" painting shown here. The other series will be illustrated by Hans Ernie. It will stress the diamonds-as-agift theme. Adele Stevenson is art buyer.

This campaign is a continuation of the De Beers program which began in 1959. Ayer reports that over the years the sale of diamonds has doubled. The agency cites the expected drop in the number of marriages in the next few years as the impetus to advertising the suitability of larger diamonds for gift occasions.

SI plans fall activities; Annual Show in November

Society of Illustrators (New York) are in the process of writing and casting their Annual Show, which will be held early in November. Joe Bowler of Charles E. Cooper Studios is doing the announcements. Funds from the show will go for relief and educational purposes.

Later this month, SI will fete the Air Force with a party at the club at which time the originals of several paintings done by members for the Air Force will be presented to representatives of the Big Brass.

SI has been instrumental is the selection of Roswell Keller to go to Paris for one year to paint illustrations for Marie-Claire, a French magazine.

Last month the Cartoonist Show ran at the Society of Illustrators club for two weeks. The show consisted of humorous and decorative drawings.

New photographic service opens

Rik Shaw Associates, Ltd. recently organized a service representing over 30 firms in the photographic reproduction field in the New York area.

Over 70 services are offered: including photographic prints, television slides, backdrops, sales aids, displays, 40 x 60 dye transfers and transparencies. Rik Shaw will handle sales development for the agency.

Ad Essentials Show coming up

This year's Advertising Essentials Show will be held November 15, 16, 17 at Hotel Biltmore, 43rd Street and Madison Avenue, New York. It will contain over 125 exhibits, displays, art and photographic services, visual aids, packaging and other services of interest to the AD, production manager, sales promotion managers and others in allied fields.

For tickets, write Thomas B. Noble, Chairman, Advertising Trades Institute, Inc., 270 Park Avenue, New York 17. GET READY
for a temmendous variety of high fashions in New York's most equiviling new store
GET SET
for great surprises, autonishing values, fabulous low prices









Low prices, high fashion

The grand move of Orbach's from 14th Street to 34th Street

in New York brought about expenditure of more than \$100,000 for a five-day campaign with page ads in every daily and spreads on the eve of opening. On opening day subway posters, a radio-tv campaign plus an hour telecast from the store climaxed the campaign.

In these ads the copy plugs the low prices while the picture style plugs the quality. Photography is by Bill Helburn. Art Director is Bob Gage, Doyle Dane Bernbach, New York.

As a wind-up to the campaign, the New York Times on Sept. 2 contained a full page ad for the agency which showed these ads plus others both for Orbach and DDB's other major accounts. It is a considerate that a considerate the considerate of the consider

...so drink the drink that's nice to take!







PROOF

What Does It Mean_ In A Whiskey?

This is what it meansand it may change your schiskey-buying habits overnight!

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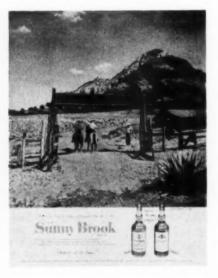






Make a change for the better!





Seven ways to advertise liquor

There are many more than seven, of course, but in one month's issues of several magazines, these were spotted as representing at least seven approaches to liquor ads.

There is a striking use of white space as seen in the Johnnie Walker and Gilbey's Gin ads. The former features the trademark (which, incidentally, was designed in 1907) and relys on its prestige. The Gilbey's Gin design co-features the bottle and the drink.

Attention is turned to copy in 'the Fleischmann's ad. An explanation of the meaning of "proof" in whiskey is given and tied in pictorially with the product bottle. Paul Jones shows product in use with intimate, full color treatment. Accent is on Gilbey's Scotch ready for use with the drink occupying more than half the ad space. Two other approaches are seen in the atmospheric sportsman's color photo of the Old Sunny Brook ad and the cartoon art use for Drambuie.

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Art Director: John Kiely, Photographer: Ruzzie Green, Agency: Brooke, Smith, French & Dorrance (New York), Client: Gilbey's Spey Royal Scotch Whiskey.

Art Director: Max Sheridan, Artist: Richard Taylor, Agency: Charles W. Hoyt (New York), Client: Drambuie.

Art Director: George Erben, Photographer: Charles Kerlee, Agency: Fletcher D. Richards (New York), Client: Gilbey's Distilled London Dry Gin.

Art Director: Joseph Wallace, Artists: Felix and Werner Schmidt, Agency: Ted Bates & Co. (New York), Client: Fleischmann Distilling Corp.

Art Directors: Lester J. Loh, Jules Menghetti, Artist: Tom Browne (in 1907), Agency: J. M. Mathes (New York), Client: Johnnie Walker.

Art Director: Sam Fink, Photographer: Gene Friduss, Agency: Young & Rubicam (New York), Client: Paul Jones (Frankfort Distillers Corp.).

Art Director: Tony Palazzo, Photographer: Bill Stone, Agency: Lawrence Fertig Co. (New York), Client: Old Sunny Brook.



Recipes for food ads

There are about as many ways of presenting appetizing food ads as there are ways of making Southern fried chicken. Here are a few observations made while thumbing through a few magazines one month.

A pictorial treatment which gives secondary emphasis to the package is illustrated in the Birds Eye frozen orange juice ad. Life Savers ad gives impact to the package with the use of much white space and little copy. Two different approaches to product-in-use are demonstrated with the Chef Boy-Ar-Dee readyto-eat spaghetti and meat balls and the Hunt's tomato catsup ad. The one features the product after removal from the package; the other shows the product coming straight from the bottle, and gives unmistakable identification to the package. In the combination Bisquick-Swift spread, strong appeal is given to the final result to be expected, rather than the product or package itself.

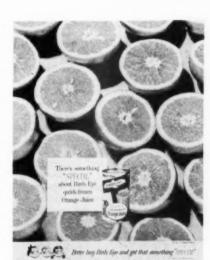
Art Directors for Bisquik: Bill Olson; Bill Schneider. For Swift: Dick Owen, Photographer: Horace Hisne, Agencys: Bisquik: Knox Reeves (Minn.). For Swift: McCann-Erickson (Chicago), Client: Bisquick, Reddi-wip.

Art Director: Jack Anthony, Photographer: Anton Bruehl, Agency: Young & Rubicam (New York), Client: Birds

Art Director: Arthur Cady, Photographer: Charles Thill, Agency: Young & Rubicam (New York), Client: American Home Foods.

Art Director: Harlow Rockwell Jr., Artist: Ken Thompson, Agency: Young & Rubicam (New York), Client: Life Savers.

Art Director: Robert Wheeler, Photographer: Nicholas Muray, Agency: Young & Rubicam (Los Angeles), Client: Hunt Foods Inc.











Robinson heads Artists Guild David Robinson has been elected president of the New York

Artists Guild. He is illustrator for national advertising accounts and his work appears in many national magazines. A charter member of the Guild, he served as president in 1936 and has been chairman of the Ethics Committee. Mr. Robinson was one of the founders of the Silvermine (Conn.) Guild of Artists and promoted and staged the first National Antique Show at Madison Square Garden in 1945. The portrait of Mr. Robinson shown here was sculpted by Jeno Juszko.

Other officers elected were Robert MacDonald, 1st vice president; Ernest Brown, 2nd vice president; Walter Smith-Bissell, corresponding secretary; Judith Klein, recording secretary; and Linn Ball, treasurer.

Zuckerberg painting is best in Artists Guild exhibit

Stanley Zuckerberg has received the first prize in a recent New York Artists Guild exhibition for his oil painting which was done for the cover of Signet's Double Volume edition of "Days of Love." Zuckerberg is a cover artist with The New American Library of World Literature, Inc.

Artists plan October meet

Subject of the Artists Guild's October meeting, dates to be announced, is The Part Artists Play in Selling Merchandise. Arrangements have been made for several speakers to discuss the matter of selling through the talents of the artist.

The major part of last months meeting was devoted to a discussion of the activities of the Joint Ethics Committee. Artist Guild representatives on the Committee are Adolph Treidler, vice chairman, Edd Ashe and Chris H. Freimuth.

For information about Guild meetings contact Miss Alice Callan, 81 Irving Place, New York 3, or JU 2-1616.

An invitation is extended to artists, representatives, ad managers, account executives, art directors, and others to share their opinions, problems, ideas with the Artists Guild. Write to the chairman of the Program Committee, Jorge D. Mills, 101 W. 42 St., New York 36.

Columbia and Metropolitan Museum

offer joint art courses

Afternoon, Evening and Saturday classes in fine arts and cultural history are being given under the joint auspices of the School of General Studies, Columbia University and The Metropolitan Museum of Art.

Westvaco cover, inside coordinated

Bradbury Thompson, who designs half the issues of Westvaco, Inspirations for Printers, is using a new approach in cover art. Heretofore, the covers have been realistic landscapes by old and contemporary masters. The new plan is to use a wider variety of covers and to coordinate them with the material within the magazine.

For example, Westvaco 196's cover is a painting, The Old Cremona, by William M. Harnett. According to Mr. Thompson, the painting was exactly the same size as the cover required, a feat often not accomplished even when art is commissioned for the page, and this painting was done 100 years ago. The door (the cover painting) opens to the contents of the cabinet, thus making the cover an integral part of the whole magazine design.

J. A. Brodnick, the new director of advertising and public relations at West Virginia Pulp and Paper Company, is enthusiastic about Mr. Thompson's new design ideas. For the next issue he will design, Thompson has commissioned a photograph of a still life. He reports that Miro has been commissioned to do a cover next year.

Stores salute Sports Illustrated

Simultaneously with the publication of the first issue of Sports Illustrated in August, 160 department stores and specialty shops in 94 cities used window displays on sports motifs marking the magazine's debut. The merchandising department of the magazine sent out five different kits each treating a different port activity and centered on the theme "The Wonderful World of Sport."

Color from b&w with greater flexibility

Transflex is described as a series of processes for producing full color copy from a black and white photograph. The original negative is blown up to a large print (black and white) and corrections in the photograph are made. Print is then reduced again to a smaller negative in which the corrections do not appear as such. A matrix is made and color is applied in such a way that no evidence of retouching is visible. Colors are said to be enriched and sharpened by this method.

It is reported that there is no limit to the style or color nuances in this method. Improvisations may be made. Photographic quality may be retained, or, if desired, an illustrative or painting style may be obtained. Each photograph must receive special attention and color is applied using a model, a color transparency or observation and imagination as a color guide, according to Pernod Studios, developers of this technique. The cost is greater than that of Flexichrome process, and varies with the amount of retouching to be done.

For additional explanation or samples of this technique, contact Pernod Studios, 49 W. 45 St., New York City.



Ad men in Cue ad Prepared by the Rockmore Com-

pany, this is one of a series recently launched for Cue magazine. It quotes several ad men — Otto Kleppner, Jim Mathes, Frederick Golden and Lawrence Valenstein—and their feelings about Cue. Artist for the bright red egghead and the solid black stylized telephone was Stanley Fein. Art directors were Mr. Fein and Bill Goldberg.

production bulletin

Four new offset plates, contact screen, and Bauer's Hellenic Wide now available

Four new offset plates have been made available to designers and buyers of printing. One is an ungrained, presensitized metal plate. One is a positive paper plate made directly from a translucent original, and the third is a presensitized paper plate. The fourth is the first presensitized grained metal plate to be introduced commercially.

Presensitized, aluminum: Harris-Seybold Co. introduced a plate for offset presses up to 22" x 34", standard presses and office duplicators. Made of heavy guage sheet aluminum, it is described as sturdier than previous presensitized plates. Ungrained surface allows precise half-tone dots to be formed without distortion. It is claimed that because of the longer than average shelf life, the new Harris plate is more economical.

Positive, paper: Ozalith, the first effective positive paper plate made directly from a translucent original, has been introduced by Ozalid, a Division of General Aniline & Film Corp., Johnson City, N. Y. The development of this offset plate climaxes years of intensive research by Ozalid chemists.

Paper plates may be created for offset duplicating machines in less than 90 seconds processing time. The sensitized paper plate is exposed in the lithographic exposure device and two solutions are swabbed on for developing and fixing. Because of its high contrast, an Ozalith plate can be made from a variety of translucent and semi-opaque originals with an extremely wide exposure latitude. In many cases, tedious and costly photographic processing is eliminated. On the press the plate inks up rapidly and shows unusual resistance to scumming.

Long runs can be obtained rapidly and economically. In cases where a translucent copy is made in a routine press run, Ozalith plates are also expected to eliminate the preserving of negatives and conventional plates. The translucent copy is easy to file and may be used again to make either a few additional copies or a plate for longer runs.

Paper plate: New low-cost reprint process from original glossy photos using paper offset plates introduced by Standard Printing Service, Chicago. Process

makes available quantity reproductions of photos for as little as 3/4 cent apiece for 8 x 10 b&w's in quantities of 2000.

Presensitized, grained: Polychrome Corp., Yonkers, N. Y., has Granekote. It is grained, presensitized, metal. Plate is made ready for press in seconds, by desensitizing after exposure. Depending on treatment, it can be prepared for runs ranging from 1,000 to 25,000 impressions. Claims better ink and water retention than ungrained plates. Plate can be corrected on press by honing or with 3H or 4H pencil. Takes up to 220 screen with full tone range.

Grev contact screens: Neutral grey contract screens are now available in denominations of 55, 65, 85, 100, 120, 133 and 150 rulings per inch, and in sizes up to 30" x 40". Ordinary electric light bulbs may be used. Filters, enlargement and reproduction processing and screen distance problems are eliminated. Tone reproduction characteristics are built into these contact screens through the character of the vignette "dots".

Cost is \$15 to \$150, depending on size. Developed by S. Schwartz & Associates, New York, the product is available through Caprock Developments, 165 Broadway, New York.

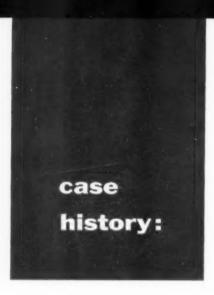
HELLENIC \mathbf{WIDE}

Hellenic Wide: Bauer Alphabets new face features winged stroke treatment of the round elements, broad serifs, good readability. A wide face, it is available in 10, 12, 14, 18, 24, 30 and 42-point sizes on the American Point System. For showings, write Bauer Alphabets Inc., 235 E. 45th Street, New York 17, N. Y., on your letterhead.



CELLO-TAK LETTERING CORP.

131 WEST 45th STREET, NEW YORK 36, N.Y.



Morton Salt

Problem: Salt is a prosaic, everyday substance that does not lend itself inherently to the development of striking art themes. So the Morton Salt Co., long the leading national processing and distributing company for this product in the United States, has a continuing problem of making its sales messages attractive, convincing, and memorable.

Background: Experience had shown the company and its agency, Needham, Louis, & Brorby, Inc., that the "related item" approach to the problem was effective. Instead of showing salt itself, or only the familiar blue package in which it is sold, various attractive fruits or vegetables were pictured with the slogan, for example: "Any tomato worth its salt is worth Morton's."

Solution: Ernest Allen and Barton West, agency art directors on the account, gave a new turn to this basically successful theme for the 1954 advertising.

This advertising was scheduled for Life, Ebony, Good Housekeeping, Town Journal, grocery - store - distributed and other magazines, and 3,000 outdoor boards. Quarterly changes of subject have been standard operating practice with this client.

To give a distinctive turn to the established art approach on this product, Allen and West-turned to the husband and wife team of Harriet and Bernard Pertchik. The Pertchiks are noted for their exquisite botanical draftsmanship especially in the specialized field of de-

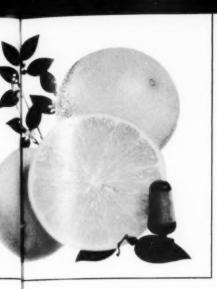
piction of tropical flowers and other gaily colored still life subjects in nature.

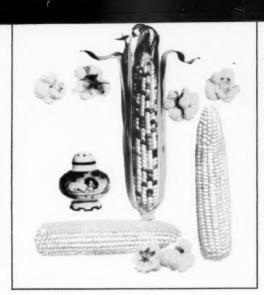
Using tempera with extreme clarity of tone and simple, original grouping the Pertchiks turned out four treatments: grapefruit, tomatoes, melons, and popcorn. Each was shown in a simple framing border, with brief copy, (the related item theme mentioned earlier), and moderate sized reproductions of the product package and the Morton Umbrella Girl trademark.

Results: The anticipated prestige value of a campaign of this type was realized. In addition, there was a very satisfactory response to the offer, made in the copy, of a set of four of the color prints, without the advertising slogan, for a quarter. These were suitable for framing, printed on special offset paper by the Lakeside Press, R. R. Donnelley & Sons, Inc., Chicago.

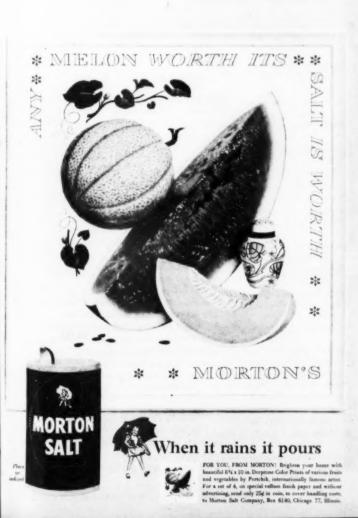
Sets of prints distributed to food page editors of various publications brought enthusiastic thank you notes to Morton, and in the agency's opinion definitely demonstrated the appeal which "fine art" of this type can have in the mass marketed food field. Each "related item" chosen was selected because of its appeal to grocers with seasonal fruit and vegetable marketing programs.

In a promotional brochure, one of a series, titled "Ways to a woman's heart," Donnelley says of the prints: "From walls all over the land these sparkling prints will look down for many a day—whispering the name of one of America's famous products, Morton's."

















Camerage

In the 1920's, one of the leaders of the Bauhaus, Moholy-Nagy, predicted that the artist of the future would work with light as his medium. That day is here.

Camerage (from camera and mirage) is a new kind of photography, based on a new concept of design, with light as the medium.

Designed and developed by three young art directors, Jack Strimban, Robert Strimban and Sam Willig, it required more than four years of research, experimentation and the design and building of special equipment to develop the controls that were needed by the designer-phtographers.

The photograph is not new to us. The first solar prints were made about 1835. The wide commercial use of pictures and the development of roll film and the popular model cameras have all been accomplished within the past 25 years. Yet pictures are so much a part of our lives that we feel they have always been with us.

Realism plus

The photograph was quickly accepted because it is realistic, easily understood, and can be a true recorder of facts, impressions, moods and scenes. But there



New photo technique proves — if you can imagine it, you can photograph it

are many other ways for using photography.

It can go beyond realism. What of the imaginative . . . several impressions at once . . . intentional distortions . . . emphasis on one part of the picture . . . control of color . . . making solid objects translucent . . . combining artwork or designs with photographs . . . the bringing together of elements that could not be brought together, even in the largest studio? These are problems that the AD and the artist is often called upon to solve. This was the realm that Camerage explored.

Blending techniques

There is a trend in advertising art and editorial illustration toward a blending of artwork, design and photography, to provide a broader, more flexible field of visual experience and expression.

The stumbling-block has been the lack of control of each element by the designer-art director. The more imaginative the idea, the more difficult to produce a visual!

If he plans to blend several photographs, or to combine art with photography, how can he present them in relationship? Conventionally the idea is

translated into a layout, and the AD hopes that a rearrangement does not become necessary due to mechanical limitations.

The Strimbans and Willig searched for a better means for producing imaginative illustrations, in tangible, reproducible form. They combined the knowledge and experience of the past, the newest design tools of the present, and a concept of the future, designing with light, to produce a technique so versatile that whatever can be imagined can be graphically illustrated . . . with photography.

By Camerage, diverse elements can be combined on one piece of color film, without stripping, doctoring, or the sandwiching of transparancies.

Design flexibility

Camerage allows diverse scaling, controlled distortions, and the changing of color in any section. Any combination of subjects can be combined in one picture. Individual objects can be made translucent, blended, textured or molded. Art or type can be included, and the same things done with them . . . all within the precise visual control of the designer-photographer.

Naturally, such new found flexibility

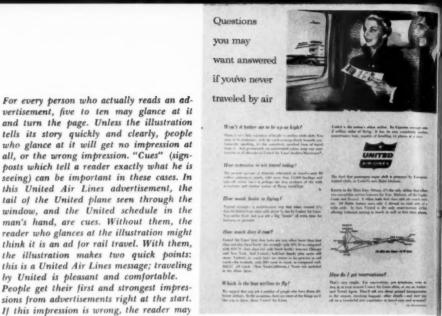
requires new thinking for its many applications. Anything that the most daring copywriter can conceive can be graphically illustrated by Camerage. It has been used with great success, but the potentials for its use have hardly been explored. Some examples of Camerage are shown on these pages and on the front cover of this magazine.

The effect on the viewer, particularly of full color reproduction, is startling. The response, on a high critical level, has been enthusiastic. It has been seen, in its early stages, by Bradbury Thompson, Suren Eromyan, Alexander Liberman, Alexey Brodevitch, Edward Steichen, Charles Coiner and a few others, and the concerted opinion was that Camerage is an exciting new development that will require considerable reorientation in thinking, and affect many other forms of art and design.

To date, the principles of Camerage have been applied only to still photography, but they extend to moving pictures, color television, stage design, display, and other phases of visual craft.

Camerage is represented by John Locke, who has more than 100 examples of its possibilities available in slide form.

For every person who actually reads an advertisement, five to ten may glance at it and turn the page. Unless the illustration tells its story quickly and clearly, people who glance at it will get no impression at all, or the wrong impression. "Cues" (signposts which tell a reader exactly what he is seeing) can be important in these cases. In this United Air Lines advertisement, the tail of the United plane seen through the window, and the United schedule in the man's hand, are cues. Without them, the reader who glances at the illustration might think it is an ad for rail travel. With them, the illustration makes two quick points: this is a United Air Lines message; traveling by United is pleasant and comfortable. People get their first and strongest impressions from advertisements right at the start.



new research technique

helps Ayer ADs "reach"

A good picture may be worth a thousand words, but it can also talk very much out of turn in an advertisement.

For example, how would you like to do an illustration for an airline advertisement and find that readers think you're urging them to go by railroad?

Things like that can happen easily in an advertisement, if the illustration doesn't tell a clear, straightforward story that exactly matches the story told in the copy. N. W. Ayer & Son's Copy Research Bureau has a new way to head off such mistakes before they can get into print. The new way, which supplements and uses some elements of older methods of copy testing, gives writers and art directors a first-hand look at how the man in the street-or woman in the kitchen-reacts to copy or artwork.

Test Group on Tap

"When we want to pre-test an advertisement, we first determine exactly what audience it is intended to reach," explains Mrs. Margaret Rogers, head of Ayer's Copy Research Bureau. "Perhaps we want to reach housewives, aged 25 to 45, whose husbands have white collar jobs in a modest salary range. We have a

list of scores of church groups and clubs which are interested in working with us. We go over the list and pick the group which is most likely to have the kind of members we want to test. We call up the group and ask if they can supply 25 people of the type we want. The group comes to our auditorium for the test, and we pay the organization \$2 for each member of the group.

"From the organization's point of view, this is a good way to raise money. From our point of view, it's a good way to get a test group of just the type we need at a reasonable cost.

"When they come in, we tell them, "You're going to be shown a few advertisements on the screen in front of you. All you have to do is watch the screen. The ads will be shown for about the length of time you see an ad when you're flipping through a magazine at home."

An advertisement may only be exposed on the screen for a second. That's just about enough time to produce an automatic reaction, as distinct from the "I-am-taking-a-test" reaction which ought to be avoided. It is well known that people often give answers which they

their





not change it no matter what impression the body of the advertisement may try to put across. So first impressions are vital. In these two advertisements, for entirely different products, the advertisers use the same type of setting but modify it to put across the right first impression. In the Cannon Towels advertisement, the towels are dominant and the bathroom is played down, to make sure that readers get the idea that the ad is selling towels, not bathrooms or bathroom fixtures. American-Standard, advertising bathroom fixtures, plays down the towels and spotlights the fixtures. If the illustrations in these two advertisements had been reversed, Cannon Mills would have found itself advertising bathroom fixtures and American-Standard would have been selling towels-even though the copy would have continued to tell the right story.

their specific readership market

think will please the interviewer. Ayer gets around this by telling the group that they will see a number of ads, some by Ayer and some by other agencies, and that there's no use trying to please Ayer because maybe some other agency did the ad.

Questionnaires, Interviews

After seeing an advertisement, the group fills out a questionnaire. Sample questions: What words or pictures do you remember? What product do you think the advertisement was going to tell you about? What brand was advertised? What reasons were given to get you to try this brand?

After the answers have been given, research experts may interview members of the group about their reactions, and may also give writers and artists a chance to talk to people of the type they want to reach.

"The first impression that the illustration makes on a reader is tremendously important," Mrs. Rogers says. "Art directors sometimes forget that, out of each hundred people who actually see an advertisement, only ten to twenty may go on to read it thoroughly. The

eighty to ninety people who don't read the copy get their sole impression from the illustration and headline. So if the illustration does not put across, clearly and quickly, the main theme of the ad, those readers will turn away with a very misleading idea of what the ad was trying to tell them.

"For example, we tested an advertisement which showed a nurse carrying a baby along a hospital corridor. The headline said: 'We have a new one every year.' At a quick glance, the average reader thought that the advertiser was telling them he built hospitals. He wasn't at all. He was trying to say that he had a fine research program which came up with at least one good new idea every year.

"We tested another ad for a packaged food in which the illustration showed the area where the food was grown. The average person disregarded the signature and decided that it was a travel ad.

Importance of Cues

"People will take their cues from odd things in an illustration which have nothing to do with the theme of an advertisement. In our illustrations for United Air Lines, for example, we have to make sure we cue it carefully in the illustration as an airline message. If you show the interior of an airplane, and fail to show such airline cues as a uniformed stewardess or the airplane wing as seen through a window, people are very likely to think it shows the interior of a railroad car.

"Our new method of pre-testing advertisements, plus other older methods, helps us avoid these mistakes before they can get into print. Our tests show that people have a lot of trouble changing their minds once they get an idea. In one case, when we found that the test audience got the wrong idea from an illustration and headline, we had the audience read the copy, which spelled out exactly what the advertiser wanted to get, across to them. Seventy-five percent of the audience still kept their original idea, even after reading the copy.

"Of course our new testing method isn't the final answer to the problem of improving the impact of advertising, but we think it's another worthwhile research tool that can help writers and art directors."

why do people buy the way they do How c

When we first introduced motivation research to our agency and clients in 1948 our primary purpose was to provide a feeding ground for the creation of new approaches to ideas for more effective ads, radio and TV commercials.

Since then we have found that a knowledge of human motivations can also serve effectively as an idea stimulus for merchandising, sales training, media buying, premium deals, dealer relations, TV and radio programming, as well as other areas of advertising activity.

Human motivation study is not a specially notched key to open one creative door in an agency. We now realize that it can and should open many doors.

We now use motivation studies to improve advertising in a number of specific areas. Here is how we applied motivation studies to develop a campaign theme for Tonette Home Permanent.

Will I be Loved or Unloved - Will I be Beautiful or Ugly?

A study of a little girl's emotions as a background for a campaign theme for Tonette Home Permanent by Toni.

Our primary use of motivation research is in the creation of basic advertising themes.

Have you ever wondered what a little girl's feelings are as she stands in front of a mirror and looks at herself? That's what we had to find out in creating a new advertising campaign for Tonette, the home permanent for children made by our client, The Toni Company.

In studying attitudes toward adult home permanents we had learned that what an adult woman feels about her hair is a reflection of how she feels about herself. But what we did not know was how she felt about giving waves to her little girl or how her little girl felt about getting them!

In a series of depth interviews with mothers we found some who enjoyed giving permanents to their daughters and some who felt that home permanents ought to wait until high school age, along with lipstick and dating. In between these extremes by far the largest group were mothers who were not at all sure how they felt about giving permanents to their daughters.

It was perfectly clear from our study that these women needed reassurance, so we went to several leading child psychologists and psychiatrists who told us that little girls have a genuine need for curly hair. But we still knew we must test this against the reactions of the little girls themselves.

Our previous experience had shown that interviewing children is not nearly so productive for us nor as much fun for them as using projective tests. Through these devices, which they regard as games, they express through fantasy, the things they are unable to reveal directly. So we worked out a series of such "games,"-our own adaptations of some of the projective tests used in clinical testing, vocational and educational counselling, and in personnel selection.

The first test was an adaptation of the Symonds Picture Story, one of the thematic apperception tests. Ours contained a series of picture cards; and for each card, we asked the little girls to tell us a story about the people on the cardwhat they are doing, what they are thinking, and how the story ends.

For example, one card showed a straight-haired child and a curly-headed one, and you may be sure that the little straight-haired child got a lot of sympathy and pity from most of our young subjects as they talked about this picture.

When shown another slide, practically all of the little girls who told us a story about this picture said that the mother







Edward H. Weiss, President of Weiss & Geller, Inc., told the 1954 Advertising Conference, sponsored by the University of Michigan, how a forward-looking ad agency studies the "why" behind peoples buying habits, uses those studies to guide the work of its creative team. The following article is based on his talk. It is a case history of motivation research as applied to develop a promotional theme for a major advertiser.

do! How can motivation studies help the AD?

has curly hair and the little girl watching the mother wishes she, too, had curly hair.

And in another case, when the children saw this picture, their story was almost universally that the little girl at the window was lonely because her straight hair made her unattractive and un-wanted. For example, one of the children in describing this picture said: "The girl at the window is very unhappy and got a book to read. The story in the book is about a girl with curly hair, and the girl reading the book wishes she had curly hair, too."

The next projective game we used was the Sentence Completion Test. The child finishes each sentence with her own interpretation of what the beginning means to her.

From the forty sentence endings each of the little girls wrote or dictated, we got a very good picture of their attitudes about themselves. We found that pretty hair and pretty dresses are equated with being happy and that straight hair is "ugly, like a witch's," associated always with the bad, unloved things.

Participation tests

In the next test, we drew a series of cartoons around specific home permanent situations. The balloons we included in the test were designed to provoke feelings about the process and results of permanents, leaving the little girl to fill in her "answers" in an empty balloon. From their answers we could see how much they needed the loving time and attention their mothers spend (or sometimes, did not) to give them pretty hair.

Finally, we asked the girls to draw the figure of a person. One after another, the girls drew long and wavy hair, not

so much because they wanted these particular styles for themselves, but because even at this early age, their concept of being attractive is bound up with the fantasy of long curly hair. Sometimes, you can detect their own uncertainy about being attractively feminine from these drawings. A hair style that pleases all the family is also important, we found. In one case, a little girl drew a girl whose hair was long on one side, short on the other. This child and her mother agree that short hair is best; but her older sister and her father want her hair to be long. She drew her own conflict about whom to please.

Now we had come to the heart of the matter. From all the tests it was readily apparent that the little girl's fundamental question about herself is: "Will I be beautiful or ugly-loved or unloved?" Her original wish is to have her mother make her attractive and feminine.

Feeling loved or unloved, to little girls, becomes closely tied up with curly or straight hair. "What pretty curls," we say to them. We found little girls feel very intensely that pretty curls are for girls, straight hair is for boys. A little girl's secure feeling of being attractive and loved as a little girl depends on her parent's appreciation of her prettiness, say the social scientists. And being pretty means definitely having pretty curls.

Studying the interviews with mothers again in the light of all these being "loved or unloved" responses from their daughters, we could see despite the mothers' superficial doubts about home permanents for children, the mothers had a very strong underlying wish for curly-haired little girls.

Every mother looks at her infant daughter to see if her hair will fluff up just a little. "Will it be curly or straight?"







is her question, just as the child's question later becomes "Will I be loved or unloved?" Fathers are concerned, too, that his little girl will have pretty hair. He looks at the little baby (usually a bald little thing) and jokes: "We'll never marry her off." The little girl's answer to her own question must come from her parents' understanding — feeling — how powerful her wish for permanents is and how tied up it is with love and affection, even though she yells and wriggles as she gets the permanents.

These psychological facts emerged very clearly as the result of our analysis of these interviews and tests. But they still had to be translated into creative advertising.

This important bridge between the research and the creation of advertising is brought about through our Creative Workshop. In our Creative Workshop we bring the social science and creative people together for an exchange and evaluation of ideas, after they have had a chance to study the completed tests and depth interviews.

In the case of Tonette, the first Creative Workshop session was conducted by a leading authority in the field of child psychology. Agency creative and research people, media and account people, attended this conference, at which our consultant reviewed and interpreted all of the research we had done and told us of cases from her own clinical experience

that added drama to our findings, and gave us a deeper understanding of the connection between the little girl's need for love and acceptance by the parents and her wish for curly hair. Let me quote just one sentence from the transcript of that meeting:

"Some of you may react, as many older women do, and say, "How awful to give a child a permanent," and never stop to think that what they are really saying is, "How awful to make a girl attractive and make her have respect for herself."

Applying research

Following this meeting, the creative group developed a copy platform based on their understanding of all this material. They then worked up a series of rough ads, commercials and story boards to build to the second session of the Tonette Creative Workshop. Now our consultant analyzed each piece of copy, each layout, each TV story board for its psychological validity. Why should this or that commercial ring true to parents, what would the negatives in this approach be? The Creative Workshop is the beginning of the practical application of research to advertising!

Later on, our Creative Advisory Board analyzed the ideas from the purely creative standpoint, and so we shaped up the final platform. One of the results of this whole process is a 60 second television commercial, stills from which are shown here. They illustrate the raw material of motivation research into a practical advertising idea. Put yourself in the place of the mother who unconsciously recognizes her child's questions, "Will I be beautiful or ugly, loved or unloved?" because they are her own childhood wishes, too.

Advertising people must learn to work better with the Social Scientist

and Vice Versa for Ultimate Greater Sales and Advertising Results.

Several years ago, Alfred North Whitehead, one of the 20th Century's most distinguished philosophers, said: "... One of my anxieties ... has been lest a rigid system be imposed on mankind and that fragile quality, a man's capacity for novel ideas, for novel aspects of old ideas, be frozen."

The reluctance of some advertisers to accept the relatively novel idea of using motivation research as a practical means of improving advertising will be overcome, we believe, as the realization spreads that most advertising activities, when reduced to essentials, can be defined in terms of human feelings.

That is why we have been able to successfully apply our knowledge of human motivations beyond advertising copy to activities once considered largely mechanical, such as media—functional, such as packaging—statistical, such as market analysis. We are even experimenting with the use of motivation research in helping design new products and new packaging, because the emotions and attitudes of human beings are the real root of each of these problems.

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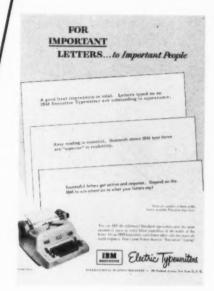
eff

th:

ad

Such research could certainly not achieve maximum usefulness were it conducted by professional social scientists working alone with little practical knowledge of advertising. Neither could it be done by professional advertising people untrained in the knowledge and use of motivation research. In our own agency we have learned to combine and fuse a real understanding of both advertising and motivation research, thus creating a new technique in which the total is greater than the sum of the individual parts.





dominant illustration

vs. product demonstration

These two IBM Electric Typewriter advertisements that appeared in "Time" during the past year were strikingly different in their approach. One advertisement was a very dominant illustration, "dark and mysterious," while the other advertisement, using a more conventional layout, demonstrated the results to be expected from use of the product. Which advertisement attracted the most readers?

Answer: The "dark and mysterious" advertisement stopped the most readers. The only written material in this advertisement was the picture caption and the name of the product. Because of this fact, the most that could be expected of this advertisement, as far as advertising effectiveness is concerned, is brand name identification. Nineteen per cent of the readers saw the brand name indicating that identification was good. As for the advertisement itself, it was composed of one large illustration. Twenty-five per

cent of the readers Noted the advertisement which shows that the illustration was a good attention-getter.

The more conventional advertisement, on the other hand, contained a fair amount of copy and therefore had the opportunity to do more than identify the brand name. Unfortunately, the low Read Most of 2 per cent shows that it did not do as well as the less conventional advertisement. Perhaps a larger picture would have helped attract more readers. In any event, this particular advertisement did not have the attraction for readers that the artistic advertisement had.

The scores, reported by Daniel Starch and Staff, Mamaroneck, New York are:

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement, regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisment and associated it with the name of the product or advertiser.

Read Most denotes the per cent of readers who read 50% or more of the copy.

					Artistic Advertisement			Conventional Advertisement		
						Seen-	Read		Seen-	Read
					Noted	Assoc.	Most	Noted	Assoc.	Most
Per	Cent	of	men	Readers	25%	19%	16%	16%	1496	2%



THIS IS THE YEAR YOU START YOUR TOWLE COLLECTION, the year you

keep your long-standing promise to yourself: some day Pll own the finest tableware. This is the fulfillment:

solid, solid silver by Towle, crafted for a lifetime of proud and correct entertaining. There is a selected Towle store near you ready to make ownership easy: six-piece place settings from \$29.75, teaspoons from \$3.70, serving pieces from a mere \$4.00.

case history:

By Warren Manning, Art Director, H. B. Humphrey, Alley & Richards, Inc., Boston

Silver advertising in black & white

As agency for a silver account, our goal has been to make the pieces of silver fairly live on the page, to make them look real enough to pick up right out of the advertisement.

It goes without saying that this is a large order, that this utopian result is arrived at only by long study and endless repetitive trys. Trial and error—there's just no other way; because the reflective planes of silver present problems of lighting that can't be guessed at. More than that, the varying shapes add their own special nuances, so that each individual piece has its own temperament, and needs its own special handling—and all in a single picture that features never less than seven pieces of flatware, plus holloware if it's a gift ad.

Patterns emphasized

Since surveys have proved over and over again that *pattern* is the chief factor with women in choosing their silver, it is obviously important to show as many different patterns as possible, and to show each to its best advantage.

This is like taking a family group—comes out fine of everybody but Mary. The client (who selects the patterns and pieces to be shown) is fussy as a doting parent. What he says in effect is, "Be sure to play up the new baby, Rose Solitaire; but don't forget that Old Master's great guns with the ladies." Or, "Sure, it's fine of all of them. But how about a little less profile of King Richard and more of that handsome full face?"

So you start all over again, and maybe this time Mary comes out fine but Jim doesn't look so bright. Well, you're forever learning.

Here are some of the things that Mort Rabinow and I have learned, much of it in the still small hours before the dawn.

(Continued on page 49)











Client: The Wilcolator Company, Advertising Manager: Browning Marean, Jr., Agency: Lewin, Williams & Saylor, Account Executive: Richard N. Gulick, Art Director: Harold Sosnow, Copywriter: Malcolm Wilder, Artist: R. J. Davidson.



case history:

Industrial Advertising

When the Wilcolator Company, manufacturers of temperature controlling devices, developed Oven-Reddy, a new control which tells the cook when her oven is up to temperature, they were faced with this sales problem.

Since no similar device had ever been incorporated on gas stoves previously, there was a natural reticence on the part of the gas range manufacturers to add an item of cost to their products. As in many industries, the most difficult order to get is the first one; and once this has been obtained, other less visionary manufacturers follow suit or are forced into the use of the item by competition.

Faced with this problem and aware that no amount of factual engineering data had been able to budge a single gas range manufacturer, Lewin, Williams & Saylor suggested that Wilcolator do a little goodnatured joshing of the industry and conceived the "animal campaign," reaching prospects through Stove Builder magazine.

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In a publication like Stove Builder, where most of the advertising is of the nut and bolt variety and contains straight-forward presentations of products, the novelty of high design in the layout and art treatment and the Aesop flavor of the copy resulted in much favorable comment. The Wilcolator sales staff capitalized on this comment, using reprints in their calls and mailing additional reprints to prospects to further multiply the effect, Best of all, as a result, three substantial gas range companies have incorporated the Oven-Reddy on their products; and several more are planning to do so. These companies are also planning to feature Wilcolator's Oven-Reddy in their own sales campaigns.

cutting

mechanical

costs

by using your thumbnail

Harold P. Florian, Art Director, Anderson & Cairns

Any busy Art Director assigns mechanicals to outside studios or the agency's own bull pen many times a week.

The usual procedure is to send type and art work along with either the layout or a carefully executed tissue embodying all elements of the ad.

The fault I found in sending the layout along as a guide is that layouts are usually changed and in the case of one with numerous changes, the problem of reorganization usually falls on the shoulder of the person who executes the mechanical. The alternate method, that of making an entirely new layout to conform with all type, picture and copy changes is often fairly time consuming.

Recently I devised a time and effort saving system of producing mechanicals which I would like to pass along.

 Having all my elements on hand, I slip my original layout under the second sheet of a tracing pad. On the first or top sheet I camera-lucy or paste in photostats of my pictorial elements bearing in mind any changes that must be made.

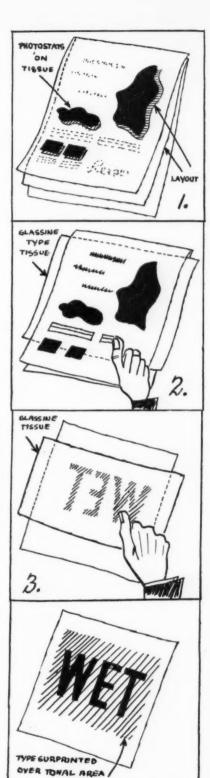
2. I then take the transparent glassine proof of the actual type, (each set of type proofs has one) slip it under the top sheet and using my thumbnail I rub the top sheet over the wet type proof, transferring the type wherever I want it to appear, onto the underside. In a short time I have a comprehensive proof of what my ad will look like—minus cut marks, reflections, etc. Then if I am not totally satisfied, and this entire procedure, mind you, has taken but a short time, I can readily erase the type impression where I want a change made and make a new impression elsewhere.

3. In the instance where I want type to surprint over a tonal area I simply transfer my wet type to the underside of a separate piece of tissue paper and then rub that down over my photostat wherever desired.

Now the advantages of this method are several:

- 1. It is time saving.
- 2. It is a definite guide to the mechanical artist.
- It can serve as a mock mechanical in any discussions with the account executive or even the client as it gives a clearer representation of the ad than even the final paste-up will.
- It is a cost cutting method as it eliminates costly revises.

This method has worked well for me. You can adapt it to suit your needs. It requires only he judicious use of a thumbnail.



Upcoming Photographer







Jeny Tiffany

"Natural light", says Jerry Tiffany, "keeps the models more at ease, permits me to concentrate on capturing the proper mood and expression." Jerry can and does work with all sorts of lighting, but he prefers natural light when conditions permit, and often uses bounce strobe to get the airy feeling associated with natural lighting.

Most of his current work is in fashion and travel. He uses the Rolleiflex primarily, seldom works larger than 4 x 5.

Jerry was born in New York 28 years ago, schooled at CCNY, was in charge of U. S. Signal Corps Photographic Laboratory at Fort Benning, Georgia. At college he studied advertising, layout, design. Before going on his own he put in three years as advertising photographer for Kresge-Newark, Inc. If you want to see some of his current work, watch The American Girl magazine. He's doing editorial fashion photography there.





To start the sale...
tell them where you are

list yourself in th Annual Buyers' Guide

9000 Buyers!

Every year some 9000 buyers use the Buyers' Guide to reach their suppliers. They get the Guide as part of their February issue of Art Director & Studio News. This assures you the right buyers and that you have industry wide coverage.

The Best Ad Dollar Buy!

Put yourself on file with the entire industry for as low as \$1.50 Tell them about yourself, list your services, give your phone, address, etc. Capitalize on AD&SN's biggest bargain.

Who's Who in Art/Photography

AD&SN provides one of its many editorial services with the Annual Buyers' Guide, now in its 4th year. It has become the Who's Who for everyone in the field.

Easy to Do

Select the one or more categories from page 4 of this piece which best describe your work. Fill out the order form on page 3. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now, and make sure you're in.

Do it Now!

Send your listing in now. Corrections will be taken up to December 10th.

















here's how

the th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers.

Industry wide coverage is guaranteed.

The Guide is for the buyer

Here, in one issue, is practically the entire working art and photo industry. Plus many graphic arts suppliers. Plus many editorial features especially compiled and written for year round use. It comes to you as part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 20 chapter clubs and many advertising art groups

and guilds.

The Guide is for the seller

It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at

this field. That by itself is worth the \$1.50."

Special National Industry File

One listing in the Guide automatically, enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

you get results
results results
in Art Director
& Studio News

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD&SN every month to get your sales presentation to more buyers at less cost than anywhere else.

AD&SN is a proven sales builder. It has gotten accounts for many artists and photographers who once imagined it couldn't be done.

AD&SN has the circulation, readership, penetration, coverage and acceptance to open up new accounts and reactivate old ones for specialists and complete art and photographic studios.

AD&SN is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD&SN work for you as your salesman. Call PLaza 9-7722 or write us at 43 E. 49 Street, New York, N. Y., for full information, rates.

nstructions

individual listings.

1. Each listing is 3 lines. Line one is for your name and phone number. Line two is for your street address, city and state. Line three is optional and is for description of your services. Copy for 3rd line is limited to 45 characters.

 There is no limit to the number of listings you may order. When ordering more than order form will accommodate, please list on separate sheets the exact wording of each listing.

3. To order listings, put category number (see next page) on order form below.

Write 3rd line copy on the same line as category number. Fill in coupon at bottom of this page.

4. Each listing is \$1.50. Sample individual listing:

Guy Fry
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Representative listings.

Complete coupon at bottom of this page.

2. List artists or photographers represented on blank lines in coupon. After

each name you may describe in one or two words media, subject, or technique.

Listing is \$1.50 for representative (including address and phone) plus \$1.50 for each artist and/or photographer listed.

Sample representatives listing:

Henrietta Brackman PL 3-4351 424 Madison Ave., N. Y. C. 17 photo-journalists in editorial, advertising, public relations, industry

Studio listings.

 Studio listings should be used by all around service organizations. To order listing, complete coupon at bottom of this page. On blank coupon lines list any or all services which apply. Refer to list under heading "Studios, Art," 206, or "Studios, Photo" 207, on next page.

3. Listing is \$5.00 whether one or all services are checked.

SAMPLE STUDIO LISTING:

65. art studios

CITY

Creative Ad Art BR 2-7138 9304 Santa Monica, Beverly Hills, Cal. design
retouching
retouching
TV art
mechanicals
relayout

OTHER western design

order form ART DIRECTOR & STUDIO NEWS • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

YES, I want to be listed in the February 1955 issue in the 4th Annual Buyers' Guide. I am ordering the following:

☐ Individual listings

at \$1.50 each.....\$....

Important:
Remittance mu

Studio listings

at \$5.00 each\$

Remittance must accompany order

Representative listings......

\$1.50 for representative plus \$1.50 for each artist or photographer listed.

NAME_____ADDRESS

Print exactly as you wish it to appear in Guide

ZONE____STATE_____TELEPHONE

For 3rd line copy for individual listings, Category No. maximum 45 characters

Category No.

For 3rd line copy for individual listings, maximum 45 characters

DEADLINE FOR LISTINGS IS DECEMBER 15, 1954. DON'T WAIT-GET YOURS IN NOW.

classification index

Individual listings

	ART	ILLUSTRATION			photos, color		color assemblies color prints in quantity
	*****	-		108.	products	158.	color separations
7.	advertising design		animais		renderings	159.	copy of artwork
2.	airbrush	58.	automobiles		technical	160.	duplicate transparencies
3.	annual report	59.	characters	111.	transparencies (ather)		dye transfer prints
4.	orchitectural rendering		chemical		(other)		Ektacolor
5.	art books	60.	children			163.	
6.	art directors, consultant	61.	children's books decorative-humorous		TV	164.	enlargements
7.	art supplies	62.				165.	Flexichrome
8.	book jackets	63.	fashion & style		animation	166.	montage
9,	booklets, direct mail	64. 65.	figure flowers	113.		167.	one-shot camera service
10.	Bourges technique	66.	food	114.		168.	photocomposing
11.	cor cords	-	furniture	115.	film production	169.	photo murals
12.	cardboard construction	67. 68.	general	116.	lettering	170.	reproportioning
13.	caricatures	69.	glamour	117.		171.	screened veloxes
14.	cartoons		historical	118.		172.	slides
15.	catalogs	70. 71.	home furnishings		story boards	173.	strip-ups
16.	charts	71.	Industrial	120.	titles	174.	35mm negs. & positives
17.	collages	73.	interlors		(other)	175.	3-D dye transfers
18.	color separations	74.	jewelry			176.	transparencies
19.	comic books	75.	landscape		PHOTOGRAPHY	177.	viewgraph slides
20.	continuities	76.	marine		riio i o o o o o o o o o o o o o o o o o		(other)
	displays	77.	medical	121.	gerial		
	exhibits	78.	men	122.	animals		
23.	fine art for Industry	79.	men's hands	123.	architectural		
24.	greeting cards	80.	product-still life	124.	bables		COPY PRINTS
25.	heraldic design	81.	scientific	125.	cats & dogs	178	blueprints
26.	home economist	82.	shoes	126.	children		colorstats
27.		83.	sport	127.	color		copy prints
28.	kitchen design	84.	still life	128.	experimental		ozalids
29.		85.	story	129.	fashlon	182.	
30.	leyouts	86.	tachnical	130.	food		photostats
31.	letterheads	87.	teenogers	131.	general	184.	
32.	maps	88.	travel	132.	hoslery	107.	opaque black or white
33.	mechanicals	89.	women	133.	Illustration	185.	van dykes
34.	oil painting	97.	(other)	134.	industrial	186.	visualcast slides
35.	package design			135.	Interiors		(other)
36.	pen and ink			136.	location		
37.	pharmaceutical design		LETTERING	137.			
38.	portraits, painting		ESTIBATIVO	138.	motion pictures		
		90.	alphabets, designed	139.			GRAPHIC ARTS
39.		91.	comp. lettering	140.		187	advertising presentations
40.	posters	92.	illuminated lettering		portraits	188.	
41.	presentations	93.	lettering	142.		189.	
42.	product design	94.	photo, film, process		publicity		cartificates
43.	products styling	95.	presentation	144.			display manufacturers
44.	record albums	96.	scrolls	145.		192.	
45.	scale models	97.	speedball	146.		193.	
	scratchboard		(other)		still life	194.	
46.				148.		195.	
47.	sculpture			149.		196.	
48.	silk screen		RETOUCHING	150.	testimonial three-dimensional	198.	photoengraving
49.	small space ads			151.			multilithing
50.	spots	98.	art	152.	VIPs	199.	
51.	tempero		carbros	153.	(other)	200.	poster printers
52.	trade marks	100.	color toning			201.	
53.	typographical design		dye transfer			202.	
		102.	fashlon		PHOTO REPRODUCTION	203.	
54.	wash drawing, b&w	103.	Flexichrome		SERVICES	204.	
55.	Wash drawing, color	104.	industrial	154	baw prints in quantity	205.	
56.	wood engraving	105.	Kemart		carbros		(other)
	(other)	106	photo, b&w				

studio listings

206. creative design direct mail Illustration layout lettering mechanicals

packaging

posters presentations retouching service TV art (other)

РНОТО

207. (List any or all on order form) children fashion food Illustration Industrial Interiors location

motion pictures product reportage slide films still life TV (other)

representatives

PHOTO

208.

209.



brush on true color!

Flexichrome is still
the best answer
to your color problem!
Give us the product,
our photographer
will shoot it and
prepare it for the
finest and truest
color photograph
you can buy!



50 West 53rd St. • N. Y. 19 PLaza 5-4170



NO

RUBBER CEMENT

NEEDED

CHECK THESE EXCLUSIVE FEATURES:

- · Back coated with pressure-sensitive adhesive, protected by safety-backing paper.
- · Position, remove and remount without once using rubber
- Eliminates ugly, ruinous rubber cement stains.
- · Saves 90% of time normally required for paste-up.
- · Takes pencil, ink, poster or tempera colors on its flat, non-glare surface.

ECONOMICALLY PRICED!

sets of any one color \$1.95 per package.

VISUTAK SWATCH BOOK

Mail This No-Obligation

Coupen TODAY

ckage of FIVE 18" x 26"

AVAILABLE IN 15 MOST WANTED COLORS

SANLU Art Supply Company 1165 Broadway, N. Y. 1, N. Y.

Please send FREE VISUTAK Swatch Book.

Name.

Firm Name.

Address.

City...

DISTRIBUTED BY:

SANLU Art Supply Company

State.

1165 Broadway, New York 1, N. Y. • ORegon 9-4970-1-2

Zone



your art problems

associated artists

296 Boylston Street, Boston, Mass CO 6-7560

carbro vs.

(continued from page 14)

three times over the original subject photographed. The difference in lightest and darkest parts of a transparency are far greater than any print can show. Compromise by way of lessened contrast must take place throughout the full scale of tones from highlight to shadow. The reduction of contrast is of the order of one third of what the transparency has. In the compression of these tonal differences we can, if necessary, concentrate on a specified local portion of the tonal scale in an effort to retain these values with a minimum of change. Either highlights, middle tones or shadows might singly be given such preferential treatment. I have found no majority preference by retouchers to favor either process. The dye transfer print surface is very similar to a black-and-white print, the carbro print consists of three pigmented gelatin layers which are soaked and dried on to a surface similar to a black-and-white print. The dye print colors infuse and become a part of the gelatin coating of the paper support. The carbro image is capable of being wiped off its supporting paper with a damp piece of cotton. This in times of silhouetting is an advantage and can be disastrous at other times. If a print must be cut out to the edge of the image and applied over another print of art work the dve transfer is better. The carbro has a friable edge condition which sometimes will loosen the color pigment from its support and it is nearly impossible to affix it once this trouble starts. Heavy dark areas are more vulnerable.

Carbro might be favored in case of strip-in or combinations of more than one subject to make a single picture. An example would be taking a person or object from one transparency and placing them into position on the background from another transparency. Many pictures are only possible through this method. Near the final stage of producing the full color carbro print the color images are complete but in a reversed left to right form on a comparatively thin temporary support tower. As many of these elements as are needed can be separately prepared to this stage and then properly oriented and cut similarly to a jig saw puzzle and all the elements wanted are then assembled onto the final support paper. Cars shot on a winter day are placed into a Paris spring background, group pictures are separated so only the best expressions or positions make up the final print. The possibilities are limited only by imagination and the ability to photographically produce such ideas. The



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Duplicate color prints at great savings in time and cost. K & L personnel, equipment and technique geared to cope with the most complex problems.



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final pieced print will usually need some edge retouching, particularly in dark areas of the carbro as the thicker pigmented gelatin image exerts a greater contracting power in drying and opens up the cut line.

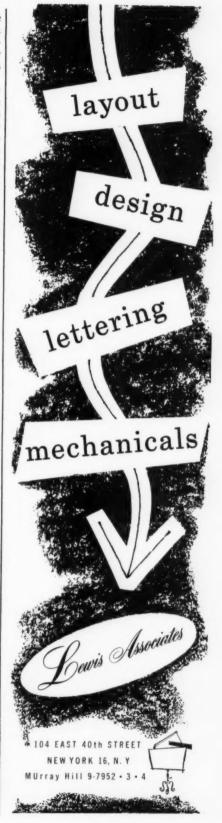
Combinations such as described above are also possible in dye transfer and are usually limited by the physical limitations of mechanical equipment possessed by the color print maker and his ability to produce several differing exposures in proper position in precise register and in exact color balance. This requires a high degree of exposure judgement and control. If one element of such combination in dye transfer is off register or off color the entire combination of exposures must be remade properly. If one element of carbro needs to be remade, the others are not concerned.

Combination prints can be made in dye transfer from more than one set of printing matrices but it is an inferior method, as definition suffers due to extended transfer times.

The colors used by each color process are not exactly alike. The dye transfer cyan is much less of a "green blue" than the carbro and if a print must be produced having this color it can be done better by carbro. It happens that this color is normally not present in nature and is encountered only in a few fabric colors. It can be approached satisfactorily by dye transfer. Dye transfer colors, being transparent dyes, lend themselves to a better color clarity than the translucent color pigments of carbro.

"Black Component"

There seems to be what could be called a "black component" to the carbro colors which dye transfer does not seem to be bothered with. This was first noticed when complete color corrected graphic arts separations were made simultaneously from a carbro and an identical dye transfer print. When masking to produce a perfect black printer which would not print at all over any pure single color areas, this was virtually completely accomplished on the dye transfer when the carbro still exhibited maybe 10% black printing on each of the single pure colors making up the carbro. This would seem to indicate color impurity. This could easily be verified through spectrophotometry. A dye transfer can be made either as a glossy or as a semi-matte surfaced print. Some people prefer the more or less matte surface of a carbro, but it is not as good a surface for reproduction purposes as the glossy one. You will recall the engravers prefer and usually get glossy prints because they yield superior l





carbro vs.

(continued from page 47)

results. In this case the reason is one of better tone quality. More differences of value can be effectively shown on a glossy surface.

We have found a slight tendency of each process to reproduce the scale of values from white to black in somewhat different relationships. We have long ago found that it was necessary to make a different type of separation negative for dve transfer than for carbro. If identical negatives were used by both color processes to produce what we term normal prints then the differences would be as follows: The carbro would have an undesirable tendency to lessen tonal differences in the highlight areas than would the dve transfer, but the carbro would also show a tendency to better tonal differences in dark or shadow areas. Control measures at this stage by both processes can be exercised to either enhance or suppress these tendencies, but it is much better to do this controlling at the separation negative stage, which we always do.

Multiple prints

The request for more than one color print is more easily satisfied with dye transfer and represents a very considerable saving in this respect over carbro. The practical production of carbro makes air conditioning a necessity and this alone probably accounts for one reason fewer people engage in it. The control measures which can be exercised to afford variations of print quality are greater with the dye transfer process. At times it becomes necessary to make use of one process to accomplish the desired result which might be impossible with the other. The actual mechanical working of either process is not difficult but the production of commercially acceptable quality prints, often at nearly impossible rush deadlines requires careful judgement, skill and craftsmanship. Prints of the same subject have been made by both the carbro and dye transfer processes and shown under cellophane so that the surface would not give either process away. These prints were viewed and the process guessed at by many persons highly respected in their fields, including master color print makers, head of color departments of major photographic manufacturers, art directors, and color photographers, and the average correct guesses equalled those guessing wrong. In other words they could not tell. This would indicate both are good processes and that the choice between them depends on the specific result required.





Write for FREE booklet: "Illustration, Retouching, Lettering with the Red Sable Water Color Brush." ac

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delta

brush mfg. corp., 119 bleecker st., n.y. 12, n.y.



case history

(Continued from page 37)

The problem, the competition, the challenge

Maybe, if you're an Art Director or a commercial photographer, you dream of curning your talents loose on a nice fat silver account. And if you do, ten to one the account of your dreams runs to lush four-color pages in all the magazines. Well, ours is a two-color proposition—a major hurdle when you're stacked up against four-color silver ads in a highly competitive market.

Can black and white photography stand up against competition's four-color work?

We think it can. But it's not easy.

Four-color photography provides endless props in the way of flowers, jewels, drapes, etc., that lend their colors to reflections in the silver, enriching it with tonal life, warmth and reality. After all, that's the way you normally see silver.

We feel in all modesty that our ads for Towle Sterling, photographed in black-and-white and printed up in two colors only, more than hold their own with competition's four-color jobs . . . that we have consistently endowed our sterling with a depth that is unusual in black-and-white work. Successful photography of silver is of course easier when you are using color, because what is often an objectionable gray in black-and-white is, in full color, an enlivening natural reflection. Also, in color you have a wide tonal range that you don't have in black-and-white.

We are often told that our ads give the effect of having more colors than their actual mere two (count 'em). This is because of our use of shadows; and here I do not mean the reflections of each piece on adjacent pieces (more about that later). I means the dramatic play of shadows thrown by the pieces themselves against the background (the page), giving varying tones to the single background color.

Shadows start with the layout

In fact, you might say the *photography* starts with the layout. And the start is something like this:

My first rough is a simple diagram, a kind of thinking on paper, a formulating of what I want the finished ad to look like, design-wise. Working with the pieces of silver selected by the client, I design

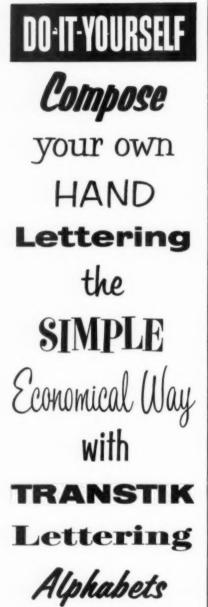
(Continued on following page)





we hear a graphic language at maurer studios plaza 7-5166





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Lettering Alphabets

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For FREE 16-page

See your dealer,

or write direct.

(Continued from preceding page)
a stage set around them, arranging these pieces according to size and shape, and placing my main lighting source so it will throw shadows in the direction I want. That is why these shadows are actually part of the design of the ad, and largely responsible for its dramatic impact.

The client, incidentally, never sees this preliminary layout. It's really no more than a rough mechanical drawing of a

The client, incidentally, never sees this preliminary layout. It's really no more than a rough mechanical drawing of a set, a placing of the elements, a working guide to the building of the set which Mort and I will build ourselves, and then shoot into a photographic comp. This gives us a photographic layout, which is what we submit to the client—something that he can see, not an artist's sketch to puzzle over and try to imagine into its finished state.

"Lifelike" photographs: here's how

The quality of naturalness comes from the reflection of things around the silver. We have used, and eventually discarded. in favor of our own method, many widely used methods of photographing silver. For instance, spraying with all sorts of concoctions from putty to sour milk. The use of sprays shows up the design on the pieces well, and to some silver manufacturers this is of prime importance. But we feel that silver can look bright and natural at no sacrifice of this important emphasis on design, or pattern. Also, sprays give a flat muddy look to the silver. We have tried the full tent too, which we consider better than sprays, but which we feel results in a washed-out flatness. And we have tried the small all-white room (serving as a tent) in an attempt to introduce different reflections. This we found not flexible enough for the end we had in mind.

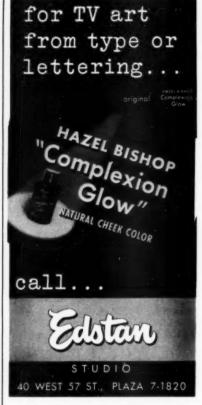
Our solution: the half tent

To our mind, the half tent has turned the trick. The half tent is basically a series of reflectors placed at strategic spots to introduce light where we want it. This is how we control our blacks and grays.

Our reflectors are usually boards of different shades of white, ranging from eggshell to 20% gray. Through this device we achieve our gradations and control the various intensities of light.

The partial tent allows us to use the exact amount of direct light we want. And this light in turn gives us the shadows that achieve the advertising drama planned in the earliest rough layout.

We have found that the real key to silver brilliance in black-and-white is the







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introduction of black rather than white. A small amount of black or gray makes the silver really sparkle. If we used gray, there would be very little contrast, and the silver would then look like steel—a sorry state of affairs for makers of sterling silver exclusively.

Who's our retoucher?-our cameral

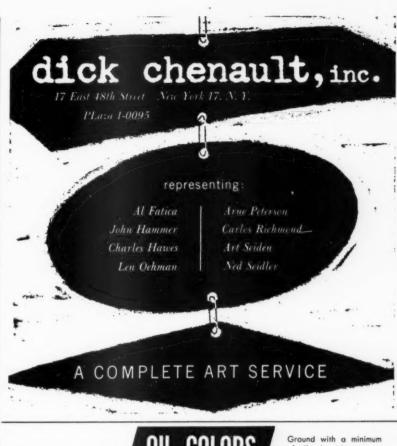
No fooling. The Towle Sterling as you see it on a magazine page is exactly as we photographed it. Very, very rarely does even the smallest amount of hand work doctor up a piece of our silver. We might be coining a phrase, but we are certainly not stretching a point, when we say that our camera does our retouching as it shoots the picture, and that we actually know ahead of time that we can get an engraving that is the exact reproduction of the copy furnished.

In our initial attempts at silver photography, we found that by shooting at a slight perspective we could control the problem of camera image, eliminating it completely if we wanted to, using it if it made good theatre, as it sometimes does. We watch our stage set through the camera, and do our own "retouching" by playing the lights to our purpose. Every pattern presents its individual problem, so we light each piece separately, dimming here, doubling there, and so on.

Naturally, there has to be a certain amount of compromise in the lighting. For instance, Contour, a modern creation of smooth planes and deep modeling, can just about steal the show any time we bounce a single light off a single reflector. Whereas King Richard, a pattern of elaborate ornamentation, demands a lot of attention, calls for reflectors practically surrounding the entire piece.

How easy it would be to do an ad with seven pieces of silver all of the same pattern! Our problem would then be merely a matter of perspective. But we are advertising men-more accurately, commercial artists with the accent on commercial-and business is business. And since pattern variety is the acknowledged key to women's choosing of silver, we are always (unless we are introducing a single new pattern) shooting at least seven different patterns. plain and fancy-each one the star of the show.

We, unlike many art teams doing silver advertising, photograph our stars all at once. Some silver ads are handled by shooting each piece singly, then pasting them into a layout. We feel that our way gives a nice flowing composition.



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Ground with a minimum of oil using pigments of highest quality.

PALETTE OF 15 COLORS

priced low because they are direct from manufacturer —no other sales outlets or agencies. Cadmium Yellow Medium Hansa Yellow 10G Cadmium Red Light Mars Yellow Light Mars Yellow Dark Mars Orange Mars Red Dark Mars Brown Light Mars Violet Mars Brown Dark Mars Black Oxide of Chromium Green Viridian Green Ultramarine Blue Turquoise Ultramarine Blue-violet Titanium White (1 lb. tube)

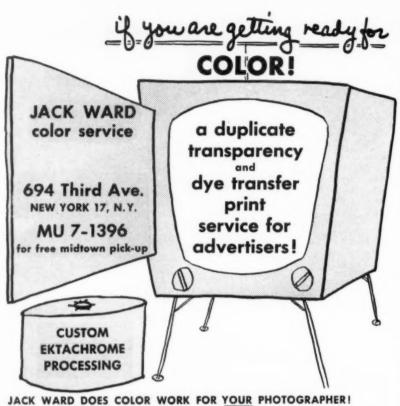
Introductory offer at 25% saving: \$10.00 postpaid (No C.O.D.)

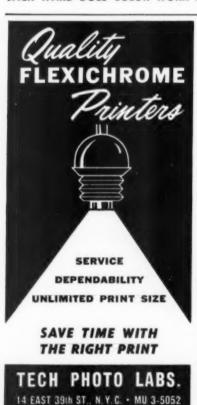
Write for price list of 50 colors. On request we will send you information detailing the full contents of any of the Lewensohn Oil Colors.

Lewensohn Company Inc

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X15244 . . . one of thousands of the pictures we offer at \$15, with \$5 off if you use our credit line.



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what's new

PAPER, TYPE, REPRODUCTION SLIDE RULE. Color Engravers has prepared a slide rule that measures percent of enlargement and reduction of copy, characters per inch of several dozen type faces from 6-36 point, and which calculates publication weight. Color Engravers' offices are 1580 Fifth Ave., New York; 1224 Van Buren St., Chicago; and 400 Montgomery St., San Francisco.

PROJECTOR. The Camera Lucikon enlarges or reduces opaque, transparent or three-dimensionals in color. Operator may also make photocopies, line negatives, half-tones, screened prints, silk screen stencils with the Camera. A black hood is provided so that it may be used in normal office light. Calibrated steel tapes assist in scaling photos and artwork. An exhaust fan takes the heat away from the operating area.

Further information may be had from M. P. Goodkin Co., 889 Broad Street,

Newark 2, N. J.

CUSTOM MADE SLEEVES. Jack Ward Color Service offers translucent sleeves for use in viewing Ektachromes. After much research they have determined the type of translucent material best fit for Ektachrome presentation without affecting the quality of the transparency. Prices are the same as standard sleeves. For further information, Jack Ward Color Service is at 694 Third Avenue, New York, N. Y.

RECORDS MAY BE BOUND IN. Commercial phonograph records have been designed for binding into books, newspapers, magazines, company reports and other publications. They may be removed and played on a phonograph. Maker is Mag-A-Disc, a subsidiary of Vis-I-Disc Corporation.

FILTERS. Eastman Kodak introduced a new line of Wratten Gelatin Filters designed specifically for photomechanical use in Magenta masking and other multiple exposure work for color reproduction. Filters come in six colors, \$4.50 each.

NEW AIR FLIGHT OFFICE IN LOUISVILLE. Emery Air Freight Corp. has opened an office in Louisville, Kentucky, at Standiford Field.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17. AR with now

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Art Dire

trade talk

ART DIRECTION ATLANTA: Herbert M. Meyers, formerly with Monogram Art Studio, New York, is now AD with Atlanta Paper Co. . . . BOS-TON: I. George Whinnem, previously with John C. Dowd Inc., has joined Shattuck & Clifford as AD . . . CHICAGO: Billy Williams, exec. AD of BBD&O, has been named a v.p. ... George Baier is now v.p. at J. Walter Thempson . . . Richard E. Owen from McCann-Erickson to Needham, Louis & Brorby as an art director . . . Gordon While and William M. Williams were named v.p.'s at BBD&O; While is in charge of creative dept. and Williams is head AD . . . Rudolph Elstad, formerly AD, Campbell-Mithun, Minneapolis, and Ray Shaffer Studio, Chicago, is now AD, Robertson, Buckley & Gotsch . . . Robert Clark to tv AD, Campbell-Mithun from McCann-Erickson . . . CINCINNATI John Cunningham, formerly assistant AD of Household magazine, to Smithson, Wyman & Withenbury . . . DETROIT: Spenser Hill to v.p. and creative director, Ross Roy Inc . . . LOS ANGELES: H. M. Kurtzworth, AD for Southern Comfort Corp., has designed an oil well decanter (11" tall) for advertising promotion for Rudy's of North Hollywood-it celebrates the discovery of oil in California . . . NEW YORK: Irving Cooper, creative AD of the Mailograph Corp., now heads a new art studio, Art Coop. at 52 Wall St., HA 2-0533 . . . Don David. assistant AD at Helena Rubinstein. has returned from European travels and a stint of designing at HR's Paris office . . . Franklin Fader Co., Newark, has appointed John V. Matthews AD . . . Vincent Pepi, AD, formerly of BBD&O and NYU, has joined the staff of Scope Art . . . John F. MacKay to creative director and head of the creative plans board at Anderson & Cairns . . . Gaynor & Co. appointed James Berberian AD: was AD at Kudner . . . Ed Macon, formerly with Kastor, Farrell, Chesley & Clifford, is now AD, Compton Advertising . . . Hugh Ryan, formerly with Ruthrauff & Ryan and J.W.T., to Roberts & Reimers as AD . . . Fred Ladd to creative director, Cayton Inc. . . . Edward A. Rodgers, formerly v.p. in charge of the art dept., to creative director, Erwin, Wasey & Co. . . . Harry Prickett to director in the art dept. of F.C. & B. . . . Harry Toback from Irving Serwer to AD, Harriet Romain Adv . . . James D. Egleson to Geyer as t.v. AD . . . Sherman H. Raveson, vp and AD of Sterling Advertising, is on a leave of absence to prepare for several water color exhibitions of Cuba and Portugal . . . SEAT-TLE: Fred Marinacci, formerly art director, Miller & Co.; is Seattle manager, Blitz Advertising, Portland . . . ST. AUGUSTINE, FLA .: Jack Cavenaugh, formerly AD of The Lion, is director of the financial advertising



is Amused

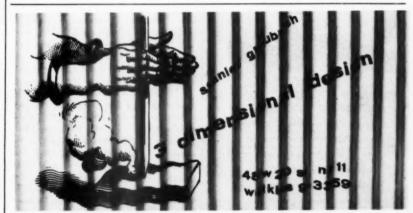
He chuckles at the astonishment expressed by a skeptical client. "Delivery by Monday" was the promise and thus it was. Promises and performance are articles of faith to Mr. S, who observes both with reverence.





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trade talk

man & Vollbrecht . . . SYRACUSE: Jay J. Garbutt to AD of the Flack Advertising Agency . . .

CHICAGO: Feld-ART & DESIGN kamp-Malloy moved to the 10th floor from the 17th floor of 185 N. Wabash; move doubles space; staff increased to 55; Jack W. O'Grady and Frank Payne, sales reps, to v.p.'s of Feldkamp-Malloy . . . A new Museum, the Tee Pee, has been stablished at Effner; is an historical museum concerned chiefly with railroads... DETROIT: John T. Chandler, formerly with Geyer and MacManus, John & Adams, to creative staff of Ross Roy Inc. . . . George H. Guido and Paul F. Samuelson to the art department, Campbell-Ewald . . . MIAMI: Willis E. Bishop Advertising Art, 118 N.E. Second St., opened . . . MINNEAPOLIS: Gerald J. Hazzard from Brown & Bigelow, St. Paul, to Campbell Studios, Minneapolis . . . NEW YORK: Tosca Studios from 6 E. 46 St. to 41 E. 42 St., same phone number . . . Irving Shapiro, art representative, to larger quarters at 273 Fifth Ave., MU 6-6763, Added new artists to his staff . . . Morris Cutler has joined the staff of Paste-Ups Unlimited, 200 W. 58 St. . . . Herbert W. Rear, formerly with two leading N. Y. process letterers, has joined The Headliners Inc. as a principal: his associates are Emil Klumpp and John Schaedler . . . Robert J. Leinheiser, formerly AD. Arndt, Preston, Chapin, Lamb & Keen, to art dept., Gray & Rogers . . . Two new v.p.'s at Brooke, Smith, French & Dorrance are Frederick P. Zick, in charge of Graphic Arts, and L. C. MacGlashan on the creative staff . . Lippincott & Margulies from 500 Fifth Ave. to 430 Park Ave., MU 8-8370 . . . Louis J. Kaep to v.p and general mar of Voque Wright Studios . . . Bob Velde and family cruised to Key West from Montauk point this summer . . . 57th Park Studio and Bua Associates have moved to larger quarters at 304 Lexington Ave. They occupy whole 2nd floor, have enlarged staff . . . PHILADELPHIA: Kramer-Miller Studio and Lomden-Glassman Studio have combined to form Kramer, Miller, Lomdon, Glassman at 262 S. 12th St. . . .

AGENCIES

AKRON: Chrisman & Associates has been organized by Lewell G. Chrisman, William Fox and Virginia Wiseman . . . BALTIMORE: Wise Advertising to 2 Maple Ave . . . CHICAGO: John W. Shaw Advertising from 716 N. Rush St. to 51 E. Superior St. . . Shephens Blondi DeCicco recently celebrated its second anniversary with a "Pickin" Party . . . Russ J. Flotkoetter Advertising is now known as Flotkoetter & Phillips with John E. Phillips as the new partner . . . CLEVELAND: Joseph Guilloset & Charles M. Schloss from 1290 Euclid Ave. to 1740 E. 12 St.



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The Photo-Cropper is a practical, simple solution to cropping and proportioning. It is designed for everyday use by the artist, editor, production man, advertising manager, copywriter, photographer, printer and lithographer.

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NO MOVING PARTS—Easy to use, this efficient tool saves hours of time, produces accurate cropping, eliminates guesswork in centering and aligning subject matter.

NOTHING TO WEAR OUT — Printed in brilliant colors on transparent Vinylite with plastic inks, which are fused into the Vinyl sheet to insure many years of service.

Send for yours today...only \$3.00

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Serious Shortage of Skilled Photo Print Retouch Artists

Well over half of all ad illustrations are photos... yet only one artist in 100 can retouch photo prints in a professional manner! Think how much greater YOUR

Think how much greater YOUR earning power will be — whether you're a professional or beginner — if you develop this skill!

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COLUMBUS: Wheeler-Kight & Gainey from 74 E. Long St. to 975 S. High St. . . . DETROIT: Sailly Bird Advertising and Ruse & Urban merged to form Bird. Ruse & Urban in the Fook Bldg. . . . Hall, Scott Associates, Curtiss Bidg., has been started by Herbert Hall and John Dillon . . . HOLLYWOOD: Roche-Eckhoff & Lee is new name for Roche-Eckhoff LOS ANGELES: Milton Weinberg Adv. from 3508 Wilshire Blvd. to 6523 Wilshire Fivd. . . . McCann-Erickson merged its L.A. and Hollywood offices in new headquarters at 3440 Wilshire Blvd., L.A. . . . MIAMI: Jack I. Green to executive v.p. and creative director of Houck & Co., now known as Bishopric, Green & Associates . . . MINNEAPOLIS: Manson-Gold-Miller to 724 Roanoke Bldg. . . . NEW YORK: Michael Newmark has opened an agency under his own name at 1776 Broadway . . . Maubert St. Georges Inc. has been formed . . . Reach, Yates & Mattoon now at 720 Fifth Ave. . . . Ben Smith Advertising now at 347 Madison Ave. . . . Hanley, Hicks & Montgomery have decided to disband. AD at the agency is Michael Matera ... L. W. Frolich & Co. from 56 E. 52 St. to 34 E. 51 St. . . . PHILADELPHIA: Lohmeyer. Adleman & Montgomery from 1606 Walnut St. to 149 N. 16th St. . . . SAN FRANCISCO: Honig-Cooper Co. from 333 Montgomery St. to 1275 Columbus Ave. . . .

ADVERTISING

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is New England AM **PROMOTION** of Living for Young Homemakers . . . Miller Brewing Co. has appointed George F. Gill and J. R. Wickstrom assistant ad managers . . . Francis F. Ritter to car merchandising mar., Chrysler Division, Chrysler Corp., Detroit . . . G.E. Co., Schenectady elected Fred J. Borch v.p. of marketing . . . John J. Kelly to assistant ad and sales promotion mgr., Westinghouse Broadcasting Co. Inc. . . E. D. Burke to ad and public relation director, The Garrett Corp., L.A. . . . Andrew C. Quale to AM for all cheese products. Kraft Foods Co., Chicago . . . Joseph Carugati from sales promotion dept. of Congoleum-Nairn to AM and SPM, Sloane-Delaware Floor Products, Trenton, N. J. . . . John T. Lorick is director of advertising and sales promotion, Congoleum-Nairn . . Robert L. Davis to ad manager, Parents' Magazine, Boston office . . . G. Heileman Brewing Co., LaCrosse, Wis., promoted Ralph W. Klapperich to AM . . . Changes at American Motors Corp.: H. A. Willis to national AM; W. E. Saylor upped to SPM, Kelvinator. div.; T. J. King, formerly AM and SPM has resigned . . . Ken Grogley is public relations manager at Garrett Corp., L.A. . . . R. N. Edison to SPM and director of advertising, Shepherd Tractor & Equipment Co., L.A. . . . David Doss now SPM at Hoffman Radio Corp., Kansas City . . . George Kane Wall upped to ad manager, Mail Pouch Tobacco Co.,

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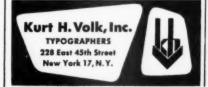
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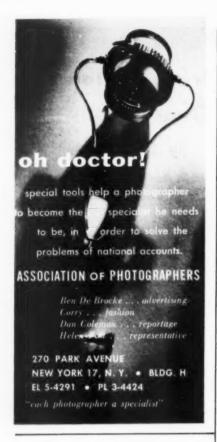


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trade talk

Wheeling . . . William Hughes to SPM, De Soto div., Chrysler . . . Olympic Radio and Television, Inc. appointed Robert S. Burros AM and SPM . . . At Alfred D. McKelvy Co., Albert J. Elias to merchandising director and Lawrence E. Horner to AM and SPM . . . Walter St. Onge Ir. to AM, Torrington Co., Conn . . . John O'Donoghue appointed director of advertising and public relations, Indian Head Mills . . . The Egyptian Government presented an award to Gene Moore, display director, Bonwit Teller, for his efforts on behalf of the film, The Egyptian . . . Robert P. Palmer to AM, The American Lumbermen's Mutual Casualty Company of Illinois . . . William Mendelsohn named v.p. in charge of merchandising, Joseph H. Cohen & Sons . . . W. H. Von Rosenstiel to AM, Nepera Chemical Co. Inc., Yonkers . . . At Gerald O Kaye & Associates, New York, Marvin Haas to AM and Alvin F. Balaban to SPM . . . Morton H. Schwartz is director of advertising and sales promotion, Central Paint & Varnish Works, Brooklyn . . . Lyle W. Smith appointed assistant national AM, Borden Co . . . Stephen P. Parke named v.p. in charge of sales and advertising. Flexnit Co. Inc., Elizabeth . . . Kenneth L. Skillin to AM at Armour & Co.; David L. Duesing is his assistant . . . Henry A. Balke to Mutual Life Insurance Co. as advertising assistant . . Doubleday & Co. boosted Samuel S. Vaughan to trade ad manager . . . Mahlon G. Remington is now advertising and sales promotion manager, Seabrook Farms Co., Bridgeton, N. J. . . . Merriom B. Pike now in charge merchandising and promotion, Lady Esther div., Zonite Products Corp. . . . Eleanor Pohling now merchandising-promotion mgr., Dobeckmun Co., Cleveland, with headquarters in New York . . . Vincent H. Jefferds to character merchandising manager, Walt Disney Productions, N. Y. . . . E. H. Kahn to SPM with Brown & Williamson Tobacco Corp. . . Namm-Loeser's, Brooklyn, appointed John Pearl SPM. Dan Kalter will serve as AM . . . Samuel Krebs is Chairman of the Trade Relations & Speakers Committee of POPAI . . .

CAMPAIGNS New Acrilan blanket being pushed in TV and full-color national magazine ads by Pepperell Manufacturing Co. . . . BVD Co. is thanking advertising program for a 35% rise in volume so far this year. Budget of about \$500,000 is ten times that of 1950 . . . Birds Eye division of General Foods and Rogers Silverware teaming up for newspaper ads for Jewish holidays, via Joseph Jacobs Organization . . Lewyt is spending \$2,000,000 in a 3-month drive currently in magazines, newspapers, 15,000 posters and almost 100,000 radio and TV spots . . . biggest ever drives announced by Beltone Hearing Aid, Chicago,



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trade talk

and Ekco Products, Chicago . . . Yellowstone handed and straight bourbon being introduced to New York market via Julius Wile Sons . . . Plaff Sewing Machines will be spending over \$2,500,000 through Dancer-Fitzgerald-Sample this year . . . Sept. 15-Dec. 15 will feature 35th anniversary drive for Lady Esther . . . Popcorn Institute starts its \$3 000,000 drive this month. It's a cooperative program by Seven-Up, Morton Salt, Wesson Oil, Pineapple Growers Ass'n., Brer Rabbit Molasses and Continental Can . . another cooperative drive spending \$500,000 being pushed by Sherwin-Williams, Acme Quality Paints, John Lucas & Co., Lowe Brothers, Martin-Senour Co., Rogers Paint Products Inc., and W. W. Lawrence & Co. Via Fuller & Smith & Ross . . . sipper ads are zooming as leading manufacturers develop zippers that won't snag . . . the color TV set drives are starting with Motorola's 19" receiver getting the full-color treatment in an Aug. 30 Life spread . . . American Tobacco now in filter-tip race with Herbert Tareyton . . . Parker Pen Co. spent \$800,000 in a six-week pre-school drive . . . Parker will spend \$3,600,000 for full year . . . Old Crow, National Distillers high-flying bourbon. added \$1,000,000 to its annual ad budget. now totalling \$7,000,000 . . . General Foods spent \$8,000,000 more than in the previous year for its ads, now spends \$62,000,000 annually, or 7.9% of the corporations sales . . . new Sweepmaster model of Bissell Carpet Sweeper Co. being pushed by N. W. Ayer ... intensified ad drives by lipstick makers are expected as Toni, Revion, and Harel Bishop alone are expected to spend \$20,000,000 . . . Dow Corning will promote its new silicone upholstery finish (water repellant, stain resistant) via Anderson & Cairns . . . maybe Montgomery-Ward will spend more dollars on advertising if the Louis E. Wolfson investors group takes over management control . . .

PHOTOGRAPHY Charles Dixon

closed his studio at 480 Lexington Avenue and is building a new one in New Castle near Chappagua in Westchester County, N. Y. . . . The studio will be designed to take full advantage of natural lighting and will be equipped with modern facilities for all types of commercial illustration . . . Underwood & Underwood News Photos Inc., 3 W. 46 St., N.Y.C., cre releasing a catalog listing stock and feature photographs for advertising and editorial reproduction . . . Lou Cameron is representing Hirshon Photo Retouching Service. 113 W. 42 St., N.Y.C. . . . Eastman Kodak has plans for a half-hour, full color TV program to be produced on Eastman Color Negative Film. Aim is to produce programs of high

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trade talk

quality pictorially and photographically and for good entertainment. Program will be called Norby . . .

George I. Zachary ap-TELEVISION pointed radio and TV production manager, Lever Brothers: was with Platt, Zachary & Sutton Inc . . . Tracy-Locke Co., Dallas, appointed Larry DuPont director of radio and TV . . . Ruthrauff & Ryan, New York, named Ernest Motyl radio and TV supervisor of film production . . . Jack Slegrist to merchandising manager of TV receiver division, Allen B. DuMont Laboratories . . . Hugh S. Hole to Chrysler Corp. as supervisor of TV services . . . Clair Callihan to Earle Ludgin & Co., Chicago as TV-production director . . . Frank Bibas transferred to the Hollywood office of McCann-Erickson to supervise production of TV commercials filmed on the West Coast . . . Marvin Corwin now heads the plans and TV dept. of Doyle Dane Bernbach Inc., New York . . . Warren Ambrose and Winfield Hoskins to the TV commercial staff, McCann-Erickson, New York . . . Howard Ketting to John W. Shaw Advertising, Chicago, as director of broadcasting, telecasting and commercial film activi-

PRODUCTION New photoengraving plant, Sheffield Photo

Engravers Inc., opened at 20 Beckley Ave., Stamford, Conn. Principals are: Jack Cushing, Mario DeVita. Charles Ellsworth. All are continuing their present connections: Mr. DeVita is with Columbia Lithographic Co., Inc.; Cushing is with Johnstone & Cushing; Elsworth is with M. B. Ellsworth Corp. Sam Cushing is office manager of the new firm, which is doing b & w line and halftone work and color work except for process color . . . Alexander E. Reitz. production manager, is now also media director, Waldie & Briggs, Chicago . . . Robert L. Bender to PM at Robertson, Buckley & Gotsch, Chicago . . .

TYPOGRAPHY Warwick Typographers, St. Louis, added

a fourth Intertype Fotosetter machine . . . American Type Founders appointed Jan van der Ploeg type merchandising manager. He

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15 Branch Offices250 MessengersOver 100 Trucks

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MERCURY SERVICE SYSTEMS INC.

Bodoni, Century, Futura -

It's not only the type face . . . but the way it's handled

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Joseph Torch

ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
"The Best for Less" — Framing & Matting
CHelsea 3-3534 (Near 7th Ave.)

trade talk

w.11 be in charge of all matters pertaining to type design . . .

MEDIA Clarion-Ledger and Jackson Daily News will begin distribution of Parade this month . . . Midwest Sportsman's News began publication this month by Feldon Publishing Co., Chicago. It will be a regional publication devoted to news of hunting and fishing. It will be tabloid in format, 101/2 x 15 . . . Split runs are available to full page advertisers, in True, beginning in November . . . Publishers' Development Corp., Chicago, will launch a new monthly, Guns in December . . . Published by AG Press in Manhattan, Kansas, Land Improvement, a national business monthly, will appear this month . . . Holiday Magazine is offering 3 to 6% volume discounts and 2% combination rates when space is taken in other Curtis publications . . . Sports Illustrated. Time Inc. is new weekly, will carry local retail ad sections in New York and Chicago . . . Fifth edition of Photography Annual of Ziff-Davis Publishing Co. is out . . .

EXHIBITS Associated American Artists Galleries: Oct. 16-Nov. 13,

Alexander Archipenko, 50 years of sculpture, the artists 110 one-man show; Oct. 25-Nov. . 13, Harry Engel, recent oils; Nov. 15-Dec. 4. Sigmund Menkes, recent oils . . . A. L Friedman Inc. Gallery: during October, Art Seiden, oils and illustrations . . . Mi Chou Associated Chinese Artists (New York): thru Oct. 31, Paintings and ceramics by contemporary Chinese artists. Group 111: Nov. 4-Dec. 23, Chi Pai Shih, paintings . . . Museum of Modern Art (New York): thru Nov. 14, American Prints: Oct. 20-Jan. 30, paintings from the collection of the Museum . . . New York Public Library: thru Nov. 15, The Popular Print . . . Limelight, coffee house and gallery, 91 7th Ave., NYC., through October, photographs by Minor White.

Alexander J. Kostellow, chair-DEATHS man of the Department of Industrial Design. Pratt Institute. He had been engaged in special work for the General Motors Styling Section. He was also a painter and exhibited at Carnegie International show. Whitney Museum and Museum of Modern Art . . . William Douglas McAdams, chairman of the board of the New York. Chicago and Paris advertising agency that bears his name. A pioneer in pharmaceutical advertising, he founded the Association of Medical Advertising Agencies . . . Isaac H. Godlove, senior physicist for the General Aniline and Film Corp. He was a leader in the field of color and its application to the field of human psychology. He was the auther of "The Science of Color" published in 1953 . . .



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bookshelf

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NEW ROOKS

- Graphis Annual, 1954/55. Edited by Walter Herdeg and Charles Rosner. 3rd volume of the encyclopedia of international advertising art presents a pictorial survey of printed publicity of 19 countries. 710 illustrations, 66 in color, are accompanied by running commentary in three languages. Cloth bound. \$12.50.
- 92. Eight European Artists. Photographed and edited by Felix H. Man. Braque, Chagall, Leger, Le Corbusier, Matisse, Moore, Picasso and Sutherland are presented in the intimate atmosphere of their studios and with their families. Works of these great men are shown surrounding them as they go about their work and other activities.

Format is similar for each artist presented. Writings in the artist's own hand are shown and translated. Biographical sketches and brief comentary accompany a primarily pictorial account of the artist and his creations. Cloth bound. \$15.

ANNUALS

- 68. 32nd Annual of Advertising and Editorial
 Art. Published for the Art Directors Club
 of New York. A record of the best in American
 ad and editorial art and of graphic trends. A
 valuable visual swipe file. \$10.00.
- U.S. Camera, 1954. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$7.95.
- International Poster Annual, 1954. Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.
- 84. The Penrose Annual, Vol. 48, 1954. Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built in screen, ferro-magnetography. Klischograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.
- 86. Idea 54! The International Design Annual, Vel. 2. Edited by Alvin Lustig. Second annual on the progress of industrial design in practical appliances and consumer goods. Over 300 samples of the best products of the past year from many countries. American edition includes a section showing student work at Yale School of Design. Hundreds of illustrations. Indexed. \$8.50.

LAYOUT

87. Advertising Layout. William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

TYPOGRAPHY, LETTERING

- The Studio Book of Alphabets. 67 complete specimen alphabets some type, some hand drawn, covering a wide range of styles. Fountries noted. \$2.00.
- 82. Practical Handbook on Headline Design in Publication Layout. Kenneth B. Butler. Number two in a series of handbooks aimed to increase the scope of the editor's work. Emphasis is on headline punch. Hundreds of illustrations. Lists pitfalls and urges use of good typography and brevity. \$3.75.
- 88. Modern Lettering & Calligraphy, edited by Rathbone Holme & Kathleen M. Frost. 300 examples of the best in calligraphy, book, ad, and architectural lettering during the past 10 years. An international collection with four leading authorities reviewing progress in each category. \$6.00

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- 3000 Pictures, grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends.
- 53. 3000 Photos and Drawings of Birds. \$3.00.
- Picture Encyclopedia. 164 pages, 24,000 Illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.
- International Encyclopedia of Illustrations. 30,000 pictures, mostly line drawings. No index, but pictures are organized in groups by subject matter. All are labelled, some are fully captioned. \$15,00.

PHOTOGRAPHY

80. The Airbrush Technique of Photographic Retouching. Walter S. King and Alfred L. Slade. Both those who know its uses and those who are unfamiliar with airbrush techniques will benefit from this clear, well illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much technical information. 118 pages, paperback with losseleaf binding. \$9.50.

TELEVISION

- Designing for TV, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging, \$8.50.
- 72. Television Advertising and Production Handbook. Settel Glenn and Associates. Comprehensive, practical introduction to advertising and production in TV. Each chapter written by specialist in his field. Contains dictionary of TV terms and describes visual aids for TV. \$4.50.

AR

85. The Modern Renaissance in American Art.
Ralph M. Pearson. Artist-critic presents the
work and philosophy of 54 contemporary American artists. Book gives comprehensive illustrations
of each artist's work. 300 pages and 188 half-tone
illustrations. Indexed. Cloth bound. \$6.50.

COPYFITTING

 Streamlined Copy-fitting. Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

GENERAL

- 79. Commercial Art as a Business. Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.
- The Package Engineering Handbook, Walter Stern. A reference book, replete with charts and tables of basic data on tools, materials and methods. Packed with how-to illustrations. \$10.00.
- 74. American Slogans, 1952-53. William Sunners. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.

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GOOD STATS

American Blue

299 Mad., MU 7-1961 630 Fifth, CO 5-0990

7 E. 47, PL 1-2240 239 E. 44, VA 6-0033



booknotes

GRAPHIS ANNUAL, 1944/55. Edited by Walter Herdeg and Charles Rosner. Hastings House. \$12.50. Cloth bound.

The third volume of this encyclopedia of international advertising art presents a pictorial survey of the printed publicity of 19 countries. The 710 illustrations, 66 of which are in color, are accompanied by a running commentary in three languages.

Charles Rosner has written an essay, presented as the foreword, analyzing the current trends toward more pictorial, decorative art with emotional impact.

Mr. Rosner sees advertising art at a crossroads, entering its third cycle of the century. First trend of the century was the emphasis on visual appeal, more freedom to the artist, more art spontaneity, more fine artists in advertising. This was followed by the scientific and functional approach to advertising, as epitomized by the Bauhaus, in which design was geared to appeal to the mind. Today, Mr. Rosner finds, there is a need to appeal to both the eye and the mind and to stir the emotions. He concludes, "Functional advertising art pure and simple, the second cycle, has come to an end. A careful comparison between the first, second, and this, the third volume of Graphis Annual, will reveal the major trend of a gradual turning away from the functional, the abstract and the constructed to the more pictorial, graphic and decorative-a trend which is apparent in almost all countries, irrespective of the advertising medium. In turn, a detailed analysis of the present volume clearly shows that the third cycle of twentieth century advertising art is well under way."

STREAMLINED COPYFITTING. Arthur B. Lee. \$5.95.

Enlarged new edition of the manual for direct visual control of copy casting is plastic bound and printed in two colors. Its double index shows lower case faces in one 26-page section, with caps and small caps in another 26-page section. Over 1450 popular Foundry, Linotype, Intertype, Monotype and Ludlow type faces in sizes 4 to 24 point are arranged alphabetically. Included is a die-cut Vinylite gauge which measures 5 x 9 inches and contains 36 separate scales, each of which can be directly applied to any type layout.

There are computation tables for figuring total characters in lines up to 130 characters and in depths from two to 25 lines.

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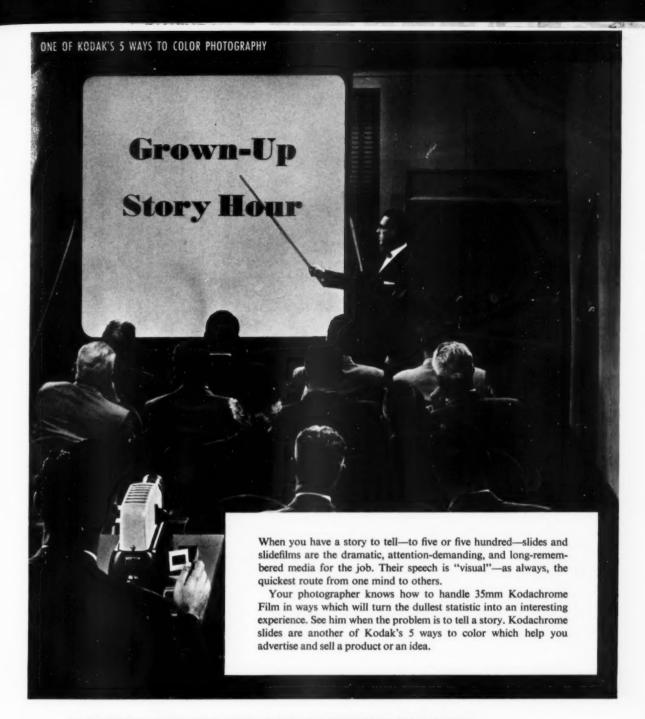
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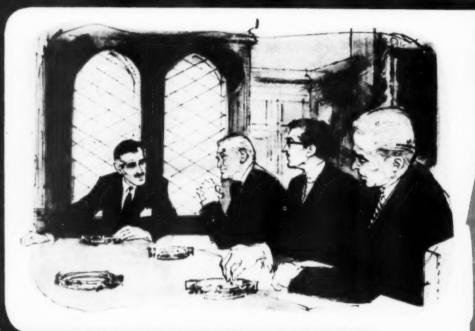
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